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THE CATHEDRALS OF CENTRAL ITALY

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THE CATHEDRALS OF CENTRAL ITALY

By

T. FRANCIS BUMPUS

"Ill-judged was the allegory which placed the statues of Painting, Sculpture, and Architecture as the mourners round the tomb of Michael Angelo. We do not pay due honour to Architecture if we consider her as the sister, and therefore the equal, of the imitative arts: she is their queen."—Sir Francis Palgrave.

With Fifty-one Illustrations

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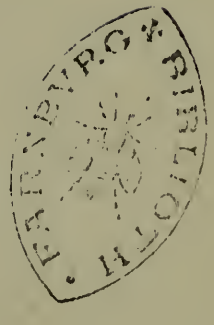

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The Cathedrals of Central Italy

CHAPTER I

The Journey

HOWEVER we may be delighted with the works of Nature, which she has sculptured and painted for our solace and instruction, however greatly we may be moved by the sublimity of her mountains or awed by the resistless force of her waters, there is a charm about architecture that touches us more closely, for in its works we see forms of beauty designed by man for man's delight; while the colossal structures that man has created, though insignificant as compared with Nature's works, still astonish us, for they recall to our minds that they have been the works of countless pigmies like ourselves, raised to excite emotions that still tell of the builders' gratitude to superior powers.

Even the Pyramids, raised to the rulers of Egypt, whose outlines break the long line of the desert, show rather thankfulness for the honour once bestowed on their occupants than the pride of kings. The charms of certain masterpieces of architecture are not to be effaced from the memory, and vie with the recollections of Nature's beauties, if they do not surpass them. I may mention, among the loveliest creations of man's genius which

1

seemed to strew the pathway of the Tour of which this book treats, the façades of Siena and Orvieto ; the interiors of Pisa and Lucca Cathedrals ; the two great Romanesque churches at Toscanella ; and the Baptistery Gates of Florence.

Architecture and the arts subsidiary to it not only throw a lustre on the reigns of kings, but in the monuments they erect sum up most completely the cultivation and tendencies of the nation, keep its memory green, and where its glory has departed and all else has been swept away, still point to the greatness and intelligence of the people.

Architecture, that great art, styled by Aristotle "one of the masters of the world," rules over a wide domain, for wherever man has cultivated his intellect and faculties and raised his contemplation to the Almighty, sublime churches have been raised. In contemplating the glorious and captivating domain of art, we are taken out of ourselves, and not only feel the ennobling flame that the fine arts kindle within us, but are forcibly reminded of the brotherhood of man. More than half of our solaces and delights are due to the great discoverers who lived in remote ages and in countries it has perhaps never been our good fortune to visit, though we now have the glories of architecture and its auxiliary arts brought home to us through drawing, engraving and photography.

On the 12th of October 1909, one of those splendid mornings which seem to summon us to contemplate the last fine days of the expiring year, I set out with pleasurable anticipations for a Tour among the cathedrals and churches of a country in which a sojourn enlarges that shadowy realm of imagination and memory, into which

we can always escape when pursued by troubles. In moments of weariness and despondency — when the weight of life is pressing hard upon us—the pictures we have brought from Italy will rise up before us with restoring power : those lovely forms will breathe their own peace over the troubled spirit ; the beauty which is there stamped upon the earth, and expressed in marble and upon the canvas, will glide into the mind, and help the thoughts to rise above dwarfing cares and debasing pleasures.

The proverb that he who would bring back the wealth of the Indies, applies with more force to Italy than to any other country on the globe ; for Italy has had two distinct lives : one ending with the downfall of the Roman Empire, and one beginning with the new organisations which were patched up out of the ruins of that colossal fabric. Nor is this remarkable fact all ; but, the two lives are unlike. In Italy the child was not the father of the man : Roman and Italian are by no means equivalent terms. No human life would be long enough, no human powers would be vigorous enough, to provide a perfect preparation for this delightful land ; for that would include a knowledge of Roman history, Roman literature, and Roman law ; of Italian history and Italian literature ; of the history of the Christian Church and of art in all its forms. The best faculties and the amplest opportunities must here select and discriminate. But, on the other hand, there is the consoling reflection that every scrap of knowledge tells ; the scholar who has done no more than read Virgil has, in Italy, a sensible advantage over him who has not. Every hour spent in previous preparation for an Italian tour brings its recompense of reward. Let no one, therefore, who is meditating such a journey, be discouraged by the

amount of what he cannot do ; but rather take encouragement from the thought of how much can be done. In the evenings of a single winter, judiciously and vigorously occupied, the seeds of many a precious harvest can be sown. The more learning the better ; but a little is not dangerous. An ignorant man in Italy is a blind man in a picture-gallery ; he sees the reverse of the tapestry—a transparency by daylight.

There being nothing to detain me at Calais, I left by the boat-train and reached Amiens soon after five o'clock. Though it was nearly dark by the time accommodation had been secured and some refreshment partaken of, I hastened to the Cathedral, and, as I entered the stupendous pile, I thought I had never been so impressed with its simplicity and grandeur. I remember seeing it under precisely similar circumstances, though on a July evening, twenty-two years ago, and it seemed to call up all the old sensations. The last feeble rays of departing twilight, breaking through those deep coloured windows in the transepts, aisles and chapels of the nave and choir, seemed to linger about the bold columns, caught here and there by some projecting point, scarcely indicating the vast and imposing height of the lofty arches above ; unwilling, as it were, to forsake a place which rouses such mighty and mysterious thoughts.

The great bell was tolling as I entered, and I could just distinguish a large mass of worshippers, or rather listeners, for they were seated in low rush-bottomed chairs, in a dense circle before the pulpit, and occupied a considerable part of the vast nave ; reduced in size to pigmies, under the stupendous height of the vaulting above them. The preacher who, with much eloquence and action, was

holding forth to his rapt and eager auditory, was evidently approaching the end of his discourse, for the candles on and about the high altar were being lit up in preparation for some solemn function. The sermon concluded, and everything being in readiness, the great organ at the west end of the cathedral struck up, and presently a procession, with crosses and banners, canons in white and gold copes, one of whom bore the Host in its glittering monstrance, taper-bearers, acolytes tossing thuribles, and singing boys and men, made its appearance from the aisle behind the high altar, and entering the choir passed down it and through the great iron gates of the screen, chanting the *Adoro te devote*, which with the *Pange lingua* and other sacramental hymns, engaged the attention of the congregation as the train perambulated the south aisle and nave, a showy but really magnificent extempore interlude, such as only a French organist can play, being introduced between each verse.

On the following morning about nine o'clock I was paying another enraptured visit to this "colossus in repose," in anticipation of hearing the daily Capitular Mass sung to that solemn music, "according to the Use of Amiens," which had so impressed me on a former visit;* but, to my great disappointment, I was informed that it had been discontinued for some time past, a Low Mass being said in place of it at an earlier hour. "C'est tout à fait

* Two Plain Song Masses according to this Use have been adapted to the Communion office of the Church of England, by the Rev. Fleetwood Sheppard, and may be procured for a few pence at Novello's. One of the few London churches in which these two solemn Masses can be heard is St Matthias's, Stoke-Newington, where it was introduced during the organistship of Dr W. H. Monk, in the early sixties of the last century.

abolie," mournfully remarked my informant, who was busied in putting some chairs straight in one of the eastern chapels; so there being little more to engage my attention at Amiens, after a few hours' inspection of the Cathedral, I resumed the journey Pariswards, halting at Creil, where an afternoon was agreeably spent in renewing my recollections of its irregularly-planned parish church—rich in detail of the best Pointed periods—and of the noble St Leu d'Esserent, which was reached after a pleasant walk, partly along the banks of the Oise. I arrived in Paris on the morning of the 16th of October, the anniversary of the execution of Marie Antoinette, and as I traversed those boulevards and quais which lie between the Gare du Nord and the Gare de Lyon—not omitting to visit *en passant*, that archetype of French Transitional churches, the Cathedral of Notre Dame—I could not forbear calling to mind some of the incidents in the last hours and journey to the guillotine of "The worn, discrowned widow of thirty-eight." The penning of a letter (in the morning watch of that day which closed her career of suffering and of wrong) to her sister-in-law, the Princess Elizabeth, "of whom it might be said, in the words of Lord Clarendon, that she resembled a chapel in a king's palace, into which nothing but piety and morality enter, while all around is filled with sin, idleness and folly!" * The departure from the Conciergerie of the "car of the condemned," amidst cries of "*Vive la Republique!*" "*Place à l'Autrichienne!*" "*Place à la veuve Capet!*"; the shouting of some wretches to her as, her hands being bound, she was deprived of support against the jolting of the car, "These are not your

* Sir Walter Scott, *Life of Napoleon*.

cushions of Trianon!"; the curls of her blanched hair escaping from her cap, and flapping with the breeze on her forehead; her wandering looks over the house fronts in the Rue St Honoré, over the Republican inscriptions, and over the costumes and physiognomy of Paris, so changed to her since sixteen months of captivity; her rapid glance at the window whence was to descend upon her bowed head the absolution of a disguised priest; the stoppage of the car—with a refinement of cruelty truly French—before the entrance to the gardens of the Tuileries; the inadvertent tread upon the foot of the executioner, and the "Pardon me!" uttered to him in a tone of voice as if she had spoken to one of her courtiers in the gorgeous salons of Versailles or Fontainebleau; her kneeling for an instant and uttering a half-audible prayer; her "Adieu once again, my children," looking towards the towers of the Temple, "I go to rejoin your father!"; her abstention from justifying herself before the people or moving them to pity by any appeal to the memory of her husband; her flight from earth; her legacy to it of her indignation and its own remorse. These thoughts chased themselves through my mind all the way from Paris to Sens, and were only put to flight by those inspired by the solemn majesty of its cathedral. From Sens I journeyed on the ensuing morning and the two days subsequent, through Tonnerre, Dijon, Bourg en Bresse, and Chambéry to Modane, where the French train was exchanged for the Italian one, and so through Turin to Genoa, of which I caught my first view in the rich sunset of an October afternoon.

The best views of the city of Genoa are from the lighthouse and its neighbourhood; and a more imposing view of a city cannot be imagined. The houses terraced up to the

very crown of the hill—the numerous short, square spires, domes and belfries—the fine church of Sta Maria Carignano occupying the summit—and the noble basin below, with its multitude of shipping—produce an impression which is scarcely retained in its full force after we have re-entered the town. The streets, or rather rows (for there are comparatively few which admit a carriage—I am speaking of that quarter which lies between the Via Balbi, the Annunziata and the harbour)—are very narrow ; and even the celebrated street of palaces has not sufficient width to allow a favourable view of these noble buildings. Nevertheless, it has much interest and picturesque beauty, and the narrow thoroughfares in the part of the city just indicated, thronged incessantly with a crowded population, can have changed but little since Charles Dickens gave us his vivid impressions of them in those *Pictures from Italy* which, on its establishment in 1846, he contributed to the *Daily News*.

The whole town is built on the hillside, so that in the old quarter open places are few ; consequently, it is a matter of no little difficulty to find the church of which you are in quest. I deemed it expedient, therefore, prior to commencing my ecclesiological researches, to devote a whole day to discovering, with the aid of an excellent map, politely furnished by the *Padrona* of the Hotel Liguria—a quiet, comfortable house, by the way, without any pretensions to fashion—the whereabouts of the several churches ; took casual glances around them, and having impressed their several situations on the memory, was enabled, by various inferences and knowledge of localities, to pursue my studies among them with the least possible delay. The chief local peculiarities of the

Genoese churches are to be found in (1) Plan; (2) Towers; (3) Design of façade; (4) Material; (5) Mouldings.

The least altered churches are: the nave of the cathedral, San Donato, Sta Maria in Castello, San Stefano, and San Giovanni, all of which date from the eleventh century. To the twelfth century may be assigned San Matteo (the Doria Chapel), much altered as to its interior during the Cinquecento period. To the thirteenth, the Western façade of the cathedral, and to the fourteenth, the grand desecrated church of San Agostino.

The interior of the transepts, crossing and choir of the Cathedral belong to the Early Renaissance epoch, as do the sumptuous chapel of St John in the Cathedral, and the churches of the Annunziata, San Ambrogio, Sta Maria Carignano, San Siro, and Sta Maria delle Vigne.

In addition to these, there is a multitude of minor churches in Genoa in the Later Revived Classical taste, which are interesting to the student for the originality and versatility displayed in their plans.* San Luca and San Giorgio are perhaps the best and most pleasing of these churches, consisting as they do merely of a domed centre with shallow recesses for altars. The larger Revived Italian churches which I have enumerated are mostly provided with the dome, a feature to which the style owes some of its greatest beauties.

In churches with a central dome, nothing can be finer than the arches so situated, bounding the vault of the nave and the other limbs of the cross. Of those I have seen, besides the Genoese examples, I may name a number in

* The Genoese churches of the Revived Italian are of great magnificence, and generally of good proportion. The inscription, "*Una de septem ecclesiis*," seemed to meet my eyes oftener than seven times, though I will not exactly vouch for its more frequent occurrence.

Rome, San Alessandro at Milan, the cathedrals at Brescia and Vercelli, San Gaudenzio at Novara, and the Umilata at Pistoja. Nor must we forget such early essays in dome construction as the cathedrals of Pisa, Siena, and Parma. In short, wherever there is a dome, this beauty will be found, and provided the proportions are well preserved, which is not difficult, there is no position in which the round arch appears to greater advantage. It is common to make the pier, in the nave of a Revived Italian church, consist of a single column, with its own proper entablature, from which spring the arches. A convent near Genoa offers a very good example, the columns being of white marble, and the order, if memory serves aright, Doric. This, or the Tuscan, is best suited to the purpose; as the height of a Corinthian capital would add much to the heaviness, which, in any case, is far from pleasing.

In the Genoese churches of this epoch, the pier is also frequently composed of two columns, standing free from each other in the direction of the nave, and supporting an entablature, from which rise the arches. By this the heavy appearance of the last is avoided, but it seems fitter for the front of a building than for a range in the interior of a church. If the longitudinal and transverse diameter of a pier be unequal, the latter ought to be the greater, both on mechanical principles and for optical effect. This was discovered and acted upon at an early date of Gothic architecture; for wherever the column is doubled, the line which would pass through the two is almost invariably at right angles with the direction of the arcade. We find, however, some pleasing examples among the Genoese churches: I may notice San Siro and Sta Maria delle Vigne as two of the best. This arrangement prevails in the

GENOA : INTERIOR OF SAN AMBROGIO.

GENOA : INTERIOR OF THE ANNUNZIATA.

Saoli Palace, one of the finest specimens of composition in Genoa. The order seems immaterial : even the Ionic, which seldom harmonises well with the arch, here appears in character.

Another plan is to make the arch spring at once from the capital of the column, or from imposts without any capital at all, and crown the whole either with an entablature or a cornice. This system is at least free from inconsistency ; but instead of a combination, it should be called a separation of the two principles : it belongs, in fact, rather to the next class than to this.

The Annunziata at Genoa, from the designs of Giacomo della Porta, is a fine example of the Classical Revival (1587). Here the cylindrical columns, fluted with red marble, are Composite of a very pronounced type. The Tuscan is often used. When the Corinthian is selected, it ought not to be very lofty in its proportions, and the capital may be spread out more than is usual in classical specimens. The arrangement of churches in the classical style admits of great variety. Some are simple domes, having merely small recesses for the porch and the altar. Others are cruciform, with a large dome at the intersection, and smaller ones over the aisles. Of this description is Galeazzo Alessi's Carignano (1552-1603), one of the handsomest, if not one of the most gorgeous, churches in Genoa. In this instance the limbs of the cross are of equal length, except that the eastern one has a projecting apse, and the aisles, which come up to the respective fronts, are consequently square, and also make the whole building a square, broken only by the apse. Each of the aisles is covered with a hemispherical dome. The massiveness of the central piers, the simple construction of the vaulting (which rises im-

mediately from the entablature above the arches) and the boldness of the cornices, gives the interior a fine effect.

San Ambrogio has aisles consisting of two squares, each crowned (internally) with a dome; but here there is a clerestory, and consequently the vaulting has lateral cells. This church, which owes much of its beauty to the richness of the marbles with which it is ornamented, has a square-ended eastern limb, and the manner in which the three windows of its upper storey are made to fit into the semicircular arch of the vault is quite a *chef-d'œuvre*. No less beautiful is the altar-piece, constructed in the wall, of four attached Corinthian columns.

The Italian Renaissance is a movement particularly worthy of study, being of the same kind as the Gothic Revival of our time. The circumstances under which it rose, it is true, were very different. The state of architecture in Italy, previous to the Renaissance, though unsatisfactory in some respects, was vastly better than in England at the beginning of the last century. The Roman style, moreover, upon which the Italians fell back, had never attained to any such perfection as had the Gothic in later times. Still it was, perhaps, more than any other, the style of the country, and had so far advanced as to show that it was capable of further development. The fault which ruined the Renaissance appears to have been that which was, fifty years ago, so common amongst English Gothic architects, the following too closely the forms of ancient architecture. Some of the earlier buildings of the Renaissance, notably the façade of the Certosa at Pavia and the north porch of Sta Maria at Bergamo, are treated with as much freedom, and perhaps as much beauty of design and detail, as most Gothic buildings.

It is hardly fair to judge the Renaissance by the buildings erected in England under its influence. It did not much affect us until its halcyon period had gone by. It was originated by a people with whom we had not much in common. If the Italians had not been successful in naturalising the Gothic style, the northern races could not be expected to be so expert as the Italians in their own style. Still, France contains some very beautiful examples of it,* and Germany one of unrivalled magnificence in the castle at Heidelberg. In churches, however, it must be admitted that the architects of the Renaissance were not always successful. There are few churches in the Renaissance style from which much can be learned, and none which can be compared with the best Gothic ones.

It was my intention to have devoted a chapter to the cathedrals and churches of the Italian Cinquecento and Later Renaissance in this volume, but exigencies of space and the impossibility, not to say impropriety, of epitomising an epoch in the history of Architecture, whose charm and fascination have tempted one student after another to reach the heart of its mystery, decided me to defer its more mature consideration for the present.

The territory of the ancient republic of Genoa is the narrow strip of land between the mountains and the sea, extending from Genoa on the north to the Gulf of Spezia on the south. This district is some seventy or eighty miles in length by a few only in breadth. It was never extended far inland; the Genoese preferring maritime enterprise, and distant settlements in Cyprus and Asia.

The railway journey from Genoa to Spezia, skirting as it does the Mediterranean, is beyond description beautiful.

* *Vide, The Cathedrals and Churches of Northern France.*

I saw it partly in the glory of noontide and partly by sunset when the Carrarese Mountains were flushed with pink, and shone above the lower dark green hills against the blazing sky, while the sea, gleaming with sapphire, and the lovely bay made up the prospect. The road from Genoa to Spezia is, I think, the finest I ever had the happiness to travel. Nor was it devoid of ecclesiological interest, embracing as it did the typical Genoese churches of San Salvatore near Chiavari, Levanto and Monterosso, the votive church of Sta Maria di Suviore, near the last-named, and the small ruined chapel of San Pietro at Porto Venere. Spezia appeared to have nothing of architectural interest, so I spent the morning of my stay there in a visit to the Saturday market, and in enjoying the grand marine views from the great tree-planted space which lies between the town and the sea, until it was more than fully time to catch the train for Pisa.

Everybody has read of the irreverent exclamation of the Western youth, whose early education had been neglected, when his teacher first showed him the letter A. I experienced something of the same feeling when, on a bright sunny morning towards the end of October, I first saw the Leaning Tower of Pisa as the train from Spezia swept past that quarter of the city where, together with the Cathedral and the Baptistery, it stands in calm and dignified repose. This piece of architectural eccentricity was, and I suppose, still is, one of the commonplaces of geography, and is put in the same educational state-room with the wall of China and the Great Tun of Heidelberg. I cannot recall the time when its form was not familiar to me from models under glass-cases in "Early Victorian" drawing-rooms, and from wood-cuts in the *Mirror* and the

Penny and *Saturday Magazines;* and now, here it was, bodily before me; no vision, no delusion, but a very decided fact, with a most undeniable inclination on one side; so much so, that a nervous person would not sleep soundly in the house that stands under its lee, on a windy night.

This singular structure, whose first sight is quite terrific and exceeds expectation, is simply a campanile, or bell-tower, appurtenant to the Cathedral, as is the very frequent custom in Italy. It is not merely quaint, but beautiful; that is, take away the quaintness, and the beauty will remain. It is built of white marble, wonderfully fresh and pure, when we remember that seven centuries have swept over it. I will not describe it, nor give its dimensions, for these may be found in every guide-book and nearly every volume of travels. There is, I believe, no doubt of the real history of this tower. To one who has been on the spot, and observed the spongy nature of the soil, as evidenced by the slight subsidence of portions of the adjacent Cathedral, there is really no room for argument or doubt. The foundation ground gave way during the progress of the building, and the architect completed his work in the direction thus accidentally given to it. Accordingly, we find in the construction of the upper part, that the weight is disposed in such a manner as to support the equilibrium.*

* M. Fulchiron, an intelligent and accomplished French traveller of the early part of the last century, maintained that the inclination was the result of design and not of accident.

Though the walls at the base are 13 feet thick, and at the top about half as much, they are constructed throughout of marble. The entire height of this celebrated monument is 183 feet, but the ascent is easy by a stair in the walls, and the visitor hardly perceives the inclination till he reaches the top, and from the lower edge of the gallery looks "down" along the shaft receding to its base.

Upon the whole, it is a very elegant structure ; and the *ensemble* is so pleasing, that—like Alexander's wry neck—it might well bring leaning into fashion among all the towers in Christendom.

" It was a surprise to me to find this ' Leaning Tower ' in a grave, retired place, apart from the general resort, and carpeted with smooth green turf. But, the group of buildings, clustered on and about this verdant carpet : comprising the Tower, the Baptistery, the Cathedral, and the Church of the Campo Santo : is perhaps the most remarkable and beautiful in the whole world ; and from being clustered there, together, away from the ordinary transactions and details of the town, they have a singularly venerable and impressive character. It is the architectural essence of a rich old city, with all its common life and common habitations pressed out, and filtered away." *

At first it may seem somewhat remarkable that this group of Pisan buildings should have impressed an Englishman in this way, because one would have thought that the recollections of our old English cathedral closes would rather have prepared our great novelist for the situation of these edifices. Salisbury, Wells, and Lichfield Cathedrals are nearly as securely removed from the bustle and ordinary life of cities to which they belong as the buildings at Pisa.

One may suppose, therefore, that Dickens' Continental experiences had for the time being led him into temporary forgetfulness of this peculiarity of so many of our English cathedrals. In early times there can be little doubt that nearly all cathedrals were planted in closes or enclosures,

The reader is referred to an interesting communication, on the subject of the leaning of this campanile at Pisa, from Professor Goodyear, to the *Architect* of 19th August 1910.

* Dickens, *Pictures from Italy*.

but as the inhabitants of the cities increased, these open spaces became built upon. This was so generally the case on the Continent, where it was often found difficult to enlarge the walls and fortifications of the towns, and then the only way of providing for a growing population was to build over the spaces left within the city.

One of the great peculiarities of this group at Pisa is its remarkable unity. Although they contain work of every date, from the eleventh to the sixteenth century, yet their general effect is that of a series of buildings, all erected at the same time, and in the same style. A little study of their details shows this not to be the case, but there is a harmony about all the latter alterations and additions which to any one not acquainted with architectural detail would lead to the idea that the whole group of buildings had been erected at the same time, and had presented pretty nearly the same aspect which they now do for seven hundred years.

This probably arises from the fact that a kind of Classical feeling pervades Italian architecture of every date, as will be seen by looking at the upper portions of the Baptistery which, although Gothic as to detail and date, yet from the exclusive use of the round arch and a certain horizontal treatment in the arrangement of the various stories, the building has at first sight quite a Romanesque character.

The Teuton influence was nowhere stronger and more powerful than in Tuscany, during the eleventh, twelfth and thirteenth centuries. The union between Roman civilisation and Teuton solidity and clumsiness, softened by Christian feelings, developed by degrees into a finished and well-pronounced style of architecture, and architects began to work according to a general standard, embracing Roman and Greek symmetry and an accurate appreciation of the

proportions of details without sacrificing their spiritual individuality.

Whatever the merits of the products of France, Germany and Spain may have been, they are certainly inferior to those of the two rivalling schools of Florence and Pisa, which were both equally animated and guided by the spirit of veneration for the Antique. The Florentines cultivated elegance, while the Pisans were sterner, more correct, and entered with greater depth into the spirit of Christianity, and, therefore, gained a well-deserved victory over their rivals in Romanesque architecture. The most beautiful and remarkable product of this style is beyond question the Cathedral of Pisa. The inscription gives us the exact date of the construction, which was commenced during the eleventh century, and not completed until the beginning of the twelfth. Cicognara, Agincourt, Chapuy, Gally-Knight, Morona, and others, have given us illustrations and descriptions of this most exquisite and finished edifice in the Italo-Romanesque style. The date is recorded in the following lines :

> "Anno quo Christus de Virgine natus ab illo
> Transierant mille deciesque sex tresque subinde
> Pisani cives celebri virtute potentes
> Istius ecclesiæ primordia dantur inisse."

Pisa was at that period one of the most important commercial towns—the mightiest naval power in the Western part of the Mediterranean, and mistress of Sardinia.

After a victory over the Saracens in the waters of Palermo, the citizens of Pisa resolved to construct their Cathedral out of the booty. Like the Cathedral of St Mark at Venice, it was not only to be a monument of religious piety but, at the same time, to serve as a lasting record of

the sanguinary triumph of prowess and courage. This double purpose, half pagan, half Christian, was distinctly expressed in the mixed style which was half Roman, half ecclesiastic. The walls of the Cathedral served as a kind of civic archive, recording memorable incidents in bold inscriptions.

We find here also the names of two architects, of whom the one, Busketus, is compared to Dulichius Ulysses, which led Vasari and other archæologists to commit the error of assigning Dulichium as the birthplace of the architect, and to assert that the church was built in the Byzantine style. The name of the other architect is given in these lines :

> " Hoc opus eximium, tam mirum, tam pretiosum
> Rainaldus prudens operator et ipse
> Magister constituit mire, solerter et ingeniose."

Rainald, in spite of the additional Latin " us," is a thoroughly Teuton name—Reinhold.*

The inscription referring to him is on the façade which was probably finished after the Cathedral had been completed, and goes far to prove that Rainaldus was the second master, and decorated the building planned by his predecessor.

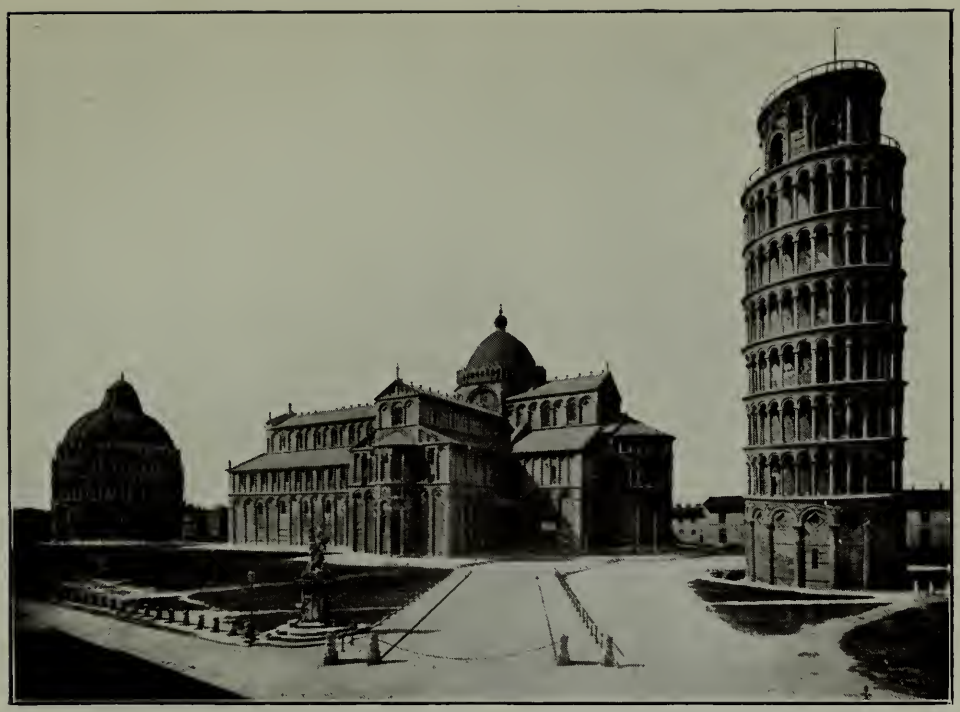
If the architect of Pisa Cathedral was a Greek, he evidently did not show his nationality in the design for that church, as the long nave and aisles, deep transepts and small dome at the crossing are far more Italian than Greek in character. The building, in fact, features the old basilica of St Paul's extra muros at Rome, with the addition of a developed choir and cupola at the intersection of the four

* We meet with a German saint of that name in Westphalia, one of the old churches in Dortmund being dedicated to him.

arms, neither of which features have any Greek character about it.

There is a far greater amount of originality about Pisa Cathedral than is to be seen in any other church of its date, and its proportions were clearly carefully studied. Though very imposing, it is not a very large church, its extreme length being little over 300 feet.

The generality of visitors to Pisa confine their operations to what is comprised within a few acres, and is embraced with one glance of the eye—those four buildings, "so fortunate," as Forsyth, whose strictures upon Gothic are generally too harsh, and show the bias of a mind too deeply tinged with Classical ideas to be just to mediæval art, has well remarked, "in their solitude and their society"—the Cathedral, the Campo Santo, the Baptistery and the Leaning Tower. But the ecclesiologist will go further afield—to San Paulo a Ripa, the Cathedral in miniature, with a most grand and solemn interior; to the curious octagonal San Sepolcro; to Sta Caterina and San Michel in Borgo, whose exquisitely beautiful façades are especially interesting, as showing how admirably the builders adapted the Lombard fashion of an arcaded front to the style prevalent in the thirteenth and fourteenth centuries; to San Frediano and San Pierino, and a little further afield to the wonderful old church of San Pietro in Grado, a simple parallelogram, with an apse at the extremity of the nave and both aisles. Here, as elsewhere in the places at which I sojourned, strangers seem to be at home, and the natives to be exiles. The former amuse themselves with the imposing monuments of past greatness, but the Italians must look upon these much as the representative of a decayed and impoverished family looks



PISA : THE CATHEDRAL, BAPTISTERY AND LEANING TOWER.

PISA : STA. MARIA DELLA SPINA.

upon the portraits of his ancestors who were powerful and rich. Indifferent eyes may value them as works of art, but to him they have another meaning, and address other feelings. They are not pictures, but symbols; not forms, but memorials

Sunday, 24th October, the Festival of St Raphael the Archangel, was enjoyably spent at Pisa in attendance at Divine service in the Duomo and other churches, and in adding vastly to my store of information upon that lovely variety of the Romanesque, to which the term Pisan has been so appropriately applied.

The bells in the Leaning Tower began to ring about nine o'clock for the Chapter Offices,* and on strolling into the Cathedral I found the choir prepared for High Mass and several fine Graduales placed open on the lecterns. An Italian cathedral or parish-church choir is generally accessible, and at Pisa that morning I roamed about the stalls at will, admiring the wonderful "marqueterie" of their seats and backs, and turning over the leaves of the Office Books which had been opened at the Mass, the music being, to my great joy, that old favourite, the "Missa de Angelis."

Returning to the grassy space surrounding the Duomo, I waited while a long procession of white-robed seminarists issued from their college adjoining the Campo Santo, and entered the Cathedral with them, when they immediately began to sing the Office of Terce. This, as well as the subsequent Chapter Mass, was sung to the Gregorian Chant without the accompaniment of the organ, which, how-

* There are seven bells in this campanile, so arranged that the heavier metal may counteract the leaning. One of them, called Pasquaveccia, was tolled when criminals were taken to execution.

ever, broke in at intervals very agreeably. During the preliminary Office the canons dropped into their stalls singly or in pairs, and I shall never forget the charming picture made by a little group of them as they stood for a few moments in conversation, with the sunshine of a soft autumn morning glinting through the stained-glass windows upon their scarlet and white robes. And when they were all assembled in their stalls, with the surpliced *Schola Cantorum* in front of them, the cantors in white and gold copes at the lectern, the priests at the altar, and the incense curling upwards before the grand mosaic figure of Our Lord in Majesty on the conch of the apse, the *mise en scène* was, I thought, perfect. A few visitors who, in all probability knew little of what was going on, and cared less, were strolling about, quite unchecked, but a poor old woman and myself appeared to be the only people taking any interest in the solemn offices of the Church.

At Pisa there are two plain ambones or pulpits at the sides of the choir, and from the northern one the Gospel was sung by the deacon facing southwards; the sub-deacon standing at his right hand, and two acolytes bearing lighted tapers. There are several customs peculiar to Pisa Cathedral; for instance, at the sedilia the deacon occupied the central seat, with the celebrant at his left hand on the west side, and the sub-deacon at his right. The sub-deacon when reading the Epistle was attended by one acolyte.

At the Office of Tenebræ in Holy Week the lighted candles are extinguished with a sponge, and several other ritual peculiarities might be quoted.

By half-past ten the Morning Offices in the Duomo were over, and after watching several old canons divest them-

selves of their choir habits, which they deposited in lockers ranged against the walls of the nave aisles, enjoying little chats while they did so, I visited several churches, in some of which a Mass *con accompagnamente d'organo*, *i.e.*, a Low Mass during which, at intervals, a piece is played on the organ, was in progress; but this service cannot compare in grandeur or solemnity with the "People's Mass" in Germany. Among the churches into which I looked were the great one of St Francis, lately rescued from desecration and desuetude, and remarkable for the very striking and beautiful Pointed Gothic reredos by Tommaso Pisano, of which an illustration is given in the chapter on Sculpture; and my favourite one of San Paolo a Ripa d'Arno, where, during my visit on the previous evening the parish priest had courteously presented me with a table of services, a copy of which I here subjoin:

Domani, 24 Ottobre 1909, nella insigne e monumentale Chiesa di S. Paolo a Ripa d'Arno sarà celebrata la consueta festa in onore di MARIA SS. DEL ROSARIO.

Vi sarà la S. Messa alle ore 6, alle 7, alle 8, alle 9, alle 10 e alle 11.

Alle ore 7 . .	Comunione generale.
„ „ 10 .	Messa in canto corale.
„ „ 11.30 .	Novena in suffragio dei defunti.
„ „ 17 * .	Rosario—Breve discorso—Funzione Solenne—Benedizione Eucaristica —Laudi.

Indulgenza plenaria, speciale per la Chiesa di San Paolo a Ripa d'Arno dal 18 Ottobre fino al 30 Novembre.

Towards five o'clock the sky, which had hitherto been clear, suddenly became overcast; the mountains bounding the plain on the north and east sides of the city were veiled in mist; the grand group of the Duomo, Baptistery

* 5 o'clock p.m.

and Leaning Tower, stood out white from a background of deep blue rain-cloud; the leaves dropped in showers from the trees in the little piazza before San Paolo a Ripa; the white marble Capella della Spina on the embankment of the Arno was invisible for a cloud of dust; and some youths in eight-oars, attired in the full aquatic costume of tightly-fitting white vests, ditto ditto unmentionables, socks and shoes, were drenched to the skin before they could reach the shelter of the Ponte Solferino

On the way from Pisa to Siena the excursion from Poggibonzi to San Gemignano amply repaid the trouble, the drive through the Fori torrent and the ascent to the town abounding in beauty. San Gemignano, perched aloft with its thirteen towers, might be the original of many a quaint little city pictured by Umbrian artists as a background to a Holy Family, or the Madonna rising above the earth on a sky of cherubs. The situation, in short, is magnificent, overlooking a wide sweep of fair country encircled by mountains. As to the frescoes which cover the walls of the Duomo and the Church of San Agostino, they exceeded all my expectations. But the readers of Crowe and Cavalcaselle become familiar in detail with the double series in either aisle of the former church by Berna da Siena, Ascanio and Bartolo di Fredi. It is strange, however, that these two distinguished critics, though speaking of the frescoes as injured, do not mention that they have been "fearfully and wonderfully" restored, with a recklessness more tragic than utter ruin.

Bartolo's works have fared far worse. But even as they are, the interior of the old church glows with a dim richness from the varied colour and bold grouping of these once beautiful designs. The frescoes of Gozzoli in San

Agostino are amongst his earliest and best works. The composition selected by the Arundel Society, "St Augustine Teaching at Rome" is hardly the most pleasing, though symmetrical and full of character. I must own to a predilection for the frescoes in the Riccardi Chapel at Florence, in spite of the grave authorities quoted above; but for simple earnestness of feeling, artistic arrangement of subject and pleasing colour, this history of St Augustine is rarely beautiful. The Pisa frescoes, though more powerful, are coarser.

Siena, like many other Etruscan cities, is situated on the summit of a hill, the steep sides of which rise abruptly from a plain. The approach to it from Pisa on a fine summer's evening must be extraordinarily beautiful, for along the valley are numerous cornfields, thickly planted with mulberry- and fig-trees, from one to the other of which the vines hang in graceful festoons, until turning a corner, the city rises up suddenly to view, with its numerous towers, turrets and bell-cotes overtopped by the lofty campanile of the Cathedral standing out in sharp relief against the setting sun.

Arriving at Siena—a name illustrious in the history of Italian art—from the north, I first saw there the effect of many coloured marbles in the façade of a cathedral. If the eye of a traveller has been accustomed to nothing but our colourless buildings, it will be a moment of strange amazement to him when he first faces the gorgeous façade of the Siena Duomo. Still more strange will be the interior to him, with its great pillars striped with dark and light marble. It is a new and unaccustomed effect, and as such is apt to be at once harshly and unfavourably criticized by our countrymen. It would be well if they would

endeavour, in judging of foreign buildings and customs, to leave their insular ideas behind with their teapots, and found their criticisms on data arising from the facts and materials before them. It was, no doubt ridiculous, half a century ago, before that wonderful revolution in domestic taste took place, when a country squire, returning from Italy to his estate in the Midland counties of England, appended to his Elizabethan mansion a Palladian portico, or lined his hall with Italian marbles; but it is just as ridiculous when an Englishman stands before such *chefs-d'œuvre* as the façades of Orvieto and Siena, and rails at them because they are not in the style of Salisbury or Wells, or that their campanili, windows, and other details present so strange a departure from those of Gloucester and Exeter.

Perpetual summer weather at the end of October—notwithstanding the occurrence of the proverbially stormy St Simon and St Jude's Day—to which Schiller in his *William Tell* makes allusion—with a sweet, crisp air, rendered Siena the most delightful of halting-places. The streets were cool and shady, and the afternoon breeze was refreshing for a walk within or without the old walls, when the sunset cast a warmer glow over the rich landscape the city dominates. To be within the walls is not to be within Siena necessarily, for large tracts of garden or olive-ground often stretch between the wall and the height on which the houses clamber rather than stand. The gates are all below or on a slope of the city, which on two sides is defended by great bastions of sandstone cliff, on which again the walls are planted. The view of Siena from the valley on the west side is most quaint and striking, with the campanile of the Duomo crowning the very summit, and

seeming to catch the clouds. So high does Siena lie that in looking out to the mountains eastward the eye passes *over* the valleys and dwells with delight on the wave-like forms of height after height crowned by tower, castle or convent, till changing colour and broken outline merge into the blue mist of the far-off mountain ranges.

The services in the Duomo on the Festival of St Simon and St Jude, though but scantily attended, were carried out with much pomp and fairly good musical accompaniment. I assisted at the First Vespers at three o'clock on the eve, and at the Chapter Mass on the morning of the day dedicated to those apostles. There are three organs in Siena Cathedral—one in either aisle of the choir, and a third in the south transept. The crimson copes worn at the First Vespers of the Feast were magnificent, the officiant assuming a plain white mitre, one of the ritual customs peculiar to this Cathedral, as it is to those of Orvieto, and Milan, and in all probability to others. The stalls in the choir behind the high altar were well filled with canons, most of whom remained at the conclusion of Compline to chant the early Morning Offices of St Simon and St Jude's Day by anticipation—a process which occupied a considerable time. The Gregorian chanting was, on the whole, very good, and, as usual in Italian churches, unaccompanied, but at the conclusion of every *Gloria Patri*, here, as elsewhere, the organist indulged in a little skirmishing on the flute and other stops of the choir organ ; and, before the words "*et in sæcula sæculorum*" had left the lips of the singers, dashed off into a brilliant interlude. This is a very unpleasant, not to say irritating, trick, and, as far as I am aware, one peculiar to Italy.

From Siena onwards I entered on a new and most

interesting country. The deep sylvan valleys of Tuscany at this season were about to don the richest autumnal hues of varied foliage. Oak, chestnut, maple, hawthorn and wild cherry mingled their tints, ranging from palest yellow to scarlet and bright purple, and across the head of every vale stood up the massive ranges of distant hills, of deepest and loveliest blue. So I passed on till in a bright noontide my train ran into the station at Orvieto, which on its towering cliffs stood up against a cobalt sky. A few minutes, and the funicular railway lands me at the summit of the declivity, and as the omnibus from the Palace Hotel conveys me—its solitary passenger—along the country road between the terminus and the town, how the heart leaps with gladness as the bright figured pinnacles of the steel-grey Cathedral are discerned gleaming up some side street—how the pulse quickens as the vehicle skirts its south side and the whole gorgeous western façade blazes out upon the sight. And if there ever was an object of which all this is true, it is the front of the Cathedral at Orvieto. Judged by the strict rules of architectural effect, its shape would perhaps be designated as too stiffly symmetrical and unbroken; but it is a very miracle of art in graven work and colour.

The first thought in Orvieto, as at Pisa and Siena, at Milan and Lucca, is of its Duomo. I was, of course, often there; for when there was nothing else immediately occupying the attention, I could repair to this august temple and find not only in its architecture, but in those frescoes which cover every available space on the walls and vaults of its transeptal chapels, subjects for study which are inexhaustible.

There are churches, too, in Orvieto: solemn old

ORVIETO CATHEDRAL, FROM THE NORTH-WEST.

SIENA CATHEDRAL, FROM THE SOUTH-WEST.

Romanesque San Lorenzo ; San Giovenale of the wonderful but fragmentary fourteenth-century frescoes ; San Andrea, with a short, lofty, two-bayed Gothic sanctuary, in the German "hall" style, curiously sandwiched between a mediocre Cinquecento nave and a nondescript choir, and a curious twelve-sided campanile of the eleventh century, but all so hemmed in by houses, and so spoilt by Renaissance vulgarity, as to leave the visitor in doubt as to what its original character could have been ; San Francesco, with a grand Early Gothic west front, some traces of the same style in the exterior walls on the north side, a charming Renaissance belfry featuring that of the Duomo, but more elegantly contoured, and a fine spacious interior, completely renovated in the Corinthian style ; and a few others which it is needless to particularise.

It was All-Hallows-tide, but the sun was shining so warmly, that in England it would have passed for June, and when on the morning of that great Feast-Day of the Church I walked to the Campo Santo (about a mile or so from the walls on the western side of the city), there was a freshness in the air which, as Madame de Staël says, "produces something of melody on the senses." At the Campo Santo on this 1st of November numbers were very busy, not only decorating the graves of lost ones with flowers, which were being transported thither from the town in a variety of ways, but imbedding in them small lamps of an ecclesiastical character, whose embellishment in the several smiths' shops of Orvieto on the previous day had aroused my curiosity. At night the effect of these long lines of lamps viewed from the city walls in the deep stillness produced a most solemn effect. There was a tumble-down

old chapel in this cemetery at Orvieto, octagonal in shape and with an apsidal choir, but of a no very high order of Renaissance. Apparently it is disused, for I never saw a church interior in a more shameful state of neglect and dirt. Truly it was in the very last stage of degradation. Better is it to pull such places down altogether than allow them to sink so low as this. But I found something to interest me even here. The altar, or what was an altar, stands between the octagon and the choir, from which it is cut off by a wall with a door in it on either side, and over this was a decrepit organ. Passing from the octagon into the choir, which was stalled all round its apse, I looked up to the organ, whose back had a painting of the Virgin and Child, with two saints upon it, and on the panels of the gallery front I read the intonations of the eight modes to the *Dixit Dominus* (one of the Psalms at Vespers on Sunday); the Tonus Peregrinus to the *In Exitu Israel;* various tones for the Magnificat; and melodies for the *Te Lucis ante terminum*, besides seven modes for the *Benedicamus Domino* and the *In Manus tuas Domine*, for Compline. Clearly this forlorn-looking structure belonged to some dispersed religious order. On the altar at the (ecclesiologically) west end of the choir, and therefore under the aforesaid decrepit organ, some tattered missals were strewn about, one being dated 1739, and in the middle of the choir was a revolving lectern with a Graduale and an antiphonarium on its sloping desk. Dust, dirt and cobwebs reigned supreme, and a little company of black-beetles, who had been holding a festival among themselves in undisturbed enjoyment, scuttled off to their hiding-places on my approach. I also disturbed a fine brown rat or two.

During my stay in Orvieto I attended most of the

Chapter Offices in the Cathedral. There was always a large body of canons present in those stalls whose *intarsia* work forms, next to the frescoes, the chief object of attraction to the generality of visitors, and the ceremonial was dignified, but the congregations were absolutely *nil*. At High Mass on All Saints' Day, when I had looked forward to the grandest embellishment a church can have—a vast congregation—an old woman, a cat, and myself comprised it. Puss was being fondled, prior to the commencement of the solemnities, on a chair by an acolyte ; released from these endearments she walked with a stately step and tail erect down the broad unbenched nave, paused now and then for a parenthetic lick or scratch, and finally disappeared behind the *velarium* which, the weather being fine and warm, hung within the great western door, whose valves were thrown aside to their utmost capacity. A small choir of men—half-a-dozen or so—" executed " the music in a little gallery (in which was a little organ—the great organ in the north transept was silent throughout my visit) ; and of their performance it is only just to say that if their *piano* passages were not very marked, there was no mistake whatever about their *fortissimos*. Through *Introit*, *Gloria*, *Credo* and *Offertorium* they rushed at breathless speed ; decamped the instant *Ite Missa est* was pronounced, and altogether conducted themselves as Dr Johnson would have said, " but ill."

Nor did matters improve at Solemn Vespers. Even puss did not put in an appearance, the congregation comprising my own exceedingly heretical self and some children, who, knowing little about the ceremonies and caring less, beguiled the time by leaning over the marble balustrades between the nave and the sanctuary, trying on the

birettas of the clergy seated just within these enclosures, stroking their copes, dozing, and quarrelling with one another.

The Psalms were sung with great rapidity to one of those florid—and it must be added, somewhat noisy—settings, in which Italian church music of the eighteenth century was so prolific. The composer of the Psalms sung at Orvieto Cathedral that afternoon (the 110th, 111th, 112th 113th, 114th and 117th) was one Bianconi, concerning whom I am unable to glean any particulars, and at the conclusion of each *Gloria Patri* the baritone, who possessed a really fine voice, indulged in a grand "embellishment," quite in the style of Tamburini.

Perhaps one of the most beautiful settings of these Sunday Psalms, in a style from which the Gregorian element has been wholly eliminated, is that in C by Mozart. I subjoin the opening bars of the *Dixit Dominus :*

Admirers of the Gregorian and *a capella* styles will, however, give the preference to such settings found in Proske's *Musica Divina*, on account of their greater severity and Church-like character. Some of these Psalms are arranged alternately in verses to the ancient tones and *falsi bordoni*, which constitute a kind of lace-work, if I may so speak, to the plain chant, without detriment to its severe character. Such are the settings by Giovanni Gabrieli, Ludovico Viadana and Guiseppe Bernabei, two of whom flourished during the second half of the sixteenth and the other during the latter part of the seventeenth century, while entirely in the *a capella* style are the Psalms by Felice Anerio, Bernardino Nanini and Ruggiero Giovanelli, all sixteenth- and seventeenth-century men.

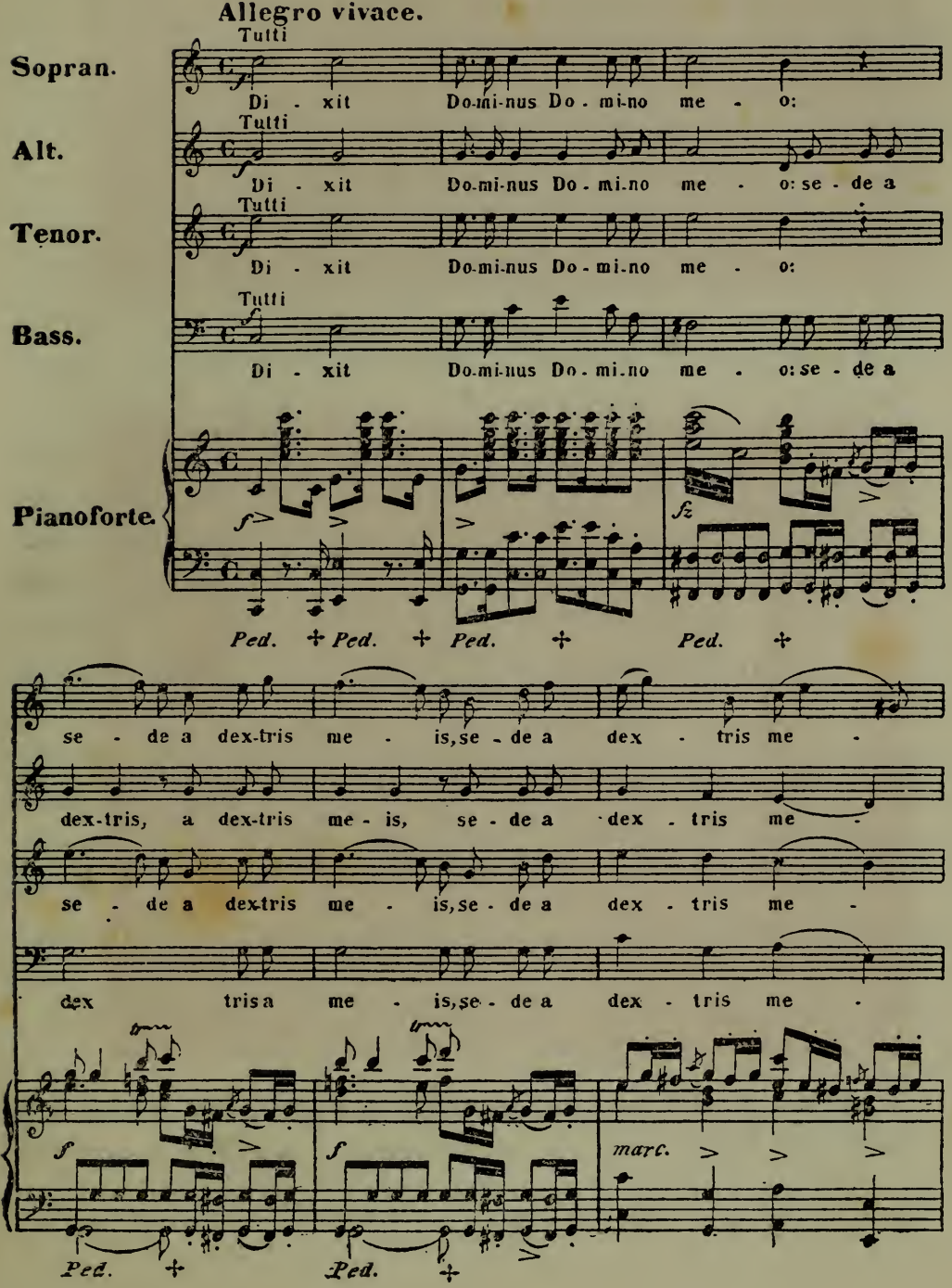
THE JOURNEY

VESPERAE DE DOMINICA.

Nº1
von

W. A. MOZART.

1. Dixit.


Allegro vivace.
Tutti
Sopran.
Di - xit Do-mi-nus Do - mi-no me - o:
Tutti
Alt.
Di - xit Do-mi-nus Do - mi-no me - o: se - de a
Tutti
Tenor.
Di - xit Do-mi-nus Do - mi-no me - o:
Tutti
Bass.
Di - xit Do-mi-nus Do - mi-no me - o: se - de a
Pianoforte.
Ped. Ped. Ped. Ped.
se - de a dex-tris me - is, se - de a dex - tris me -
dex-tris, a dex-tris me - is, se - de a dex - tris me -
se - de a dex-tris me - is, se - de a dex - tris me -
dex tris a me - is, se - de a dex - tris me -
marc.
Ped. Ped.

The ceremonial at Magnificat was very imposing. The officiating priest, who wore a cloth-of-gold cope and a plain white mitre, and attended by two assistant priests similarly vested, but without mitres, censed, not only the high altar, but those at the end of the south aisle and the chapel of the Bolsena Miracle, a solemn piece being played between each verse on the organ, to carry on time.

At sunset or thereabouts the bells in campanili and picturesque bell-cotes, of which latter I sawa great many in this part of Italy—some of them quite English-looking—are set ringing, and a simple service, consisting of the recitation of the Rosary, a Litany, and sometimes Benediction of the Blessed Sacrament, takes place. Every evening I used to attend one or more of these services, which are much frequented, and chiefly by the poorer classes. Sometimes there is no priest present at all, the responses being led by an acolyte kneeling in front of one of the altars, and occasionally by an old woman. The voices are very harsh and unmusical, and heard as I often have heard them in some great rambling church at the twilight hour, produced a most unearthly effect. Occasionally, however, I have heard some plaintive melodies to the incidental hymns, such as the *Ave Maris Stella*, and the Litanies, but, on the whole, the public worship of Italy falls very far below that of Roman Catholic Germany, both in vigour and devotional fervour.

It was about noon on All Souls' Day when I reached Viterbo from Orvieto, and as I made my way up the main street from the railway station to the inn, I met parties of ecclesiastics and others returning from the various churches after the *Missæ pro defunctis*.

Although Viterbo lies in a flat country, the streets are sufficiently hilly to render it picturesque, and the numerous

TOSCANELLA, INTERIOR OF STA. MARIA MAGGIORE.

VITERBO : INTERIOR OF SAN SISTO.

steeples—among which must be noted two beautiful campanili, surmounted by short octagonal spires, a variety of pretty bell-cotes, and some domes and steeples of the Renaissance age—confer an aspect of much architectural grandeur on the city. The Duomo has been sadly modernised—by which term I mean that the Romanesque or Gothic work has been supplanted by that of the Renaissance. The grand Romanesque nave arcade is happily intact, but the deep apsidal choir—one of the longest in this part of Italy I believe—has been shockingly painted like stage scenery, and other atrocities—duly recorded in a pompous Latin inscription over the choir arch—have been committed, which it were idle to describe. But there is the Palace of the Popes close by, a perfect mine of study to the architect and the artist, with its great hall and picturesque passage-way with unglazed windows over a bridge from which a delightful panorama of the city can be obtained ; and the three noble Romanesque Churches of San Sisto, with its grand flight of steps between the nave and the choir ; San Giovanni Zoccoli, a perfect gem of the later Romanesque, and Sta Maria Nuova, another church of the same class, remarkable for the pretty little external pulpit at the north-west angle of the façade ; the huge aisleless church of the Franciscans rich in canopied tombs of the best age—very remarkable are those of the Popes Adrian V. and Clement IV., and comparable in several respects with the somewhat earlier one of Benedict XI. in San Domenico, Perugia ; the exquisite Pointed Gothic doorway of Sta Maria della Salute, quite a gem, with charmingly foliaged capitals and string-courses, round and twisted shafts, and jambs exhibiting a wealth of minute sculpture in figures and leafage ; the grand Renaissance Churches of Sta Maria della Quer-

cia,* and Sta Rosa, a large Revived Classical church, containing the shrine of that saint.†

On one of the evenings of my sojourn in Viterbo, I was sitting in this church when a nun drew aside a curtain hanging behind an arch on the south side of the great central area, with an effect that was almost theatrical, disclosing to view the shrine behind a grille, amid a blaze of silver lamps and tapers. Drawing near, I had a grand private view of this shrine, which is in the form of a brass sarcophagus, and of most elaborate Classical workmanship ; at each corner of the sarcophagus is a large cherub, and through the glass sides the effigy of Sta Rosa is seen recumbent.

Like the church of the Carignano at Genoa, Sta Rosa in Viterbo is a Greek cross on plan, made however, on paper, into a square by the chapels, which, formed within the angles made by the arms, are covered with cupolas. There is a dome over the central area, and an apsidal choir.

Being All Souls' Day the churches were draped in black, and in most of them a catafalque had been erected in the middle of the choir, surrounded by mortuary lights, their sombre apparellings being relieved with texts and devices in silver ; some of the latter, representing skulls and cross-bones, were of the most terrifying description, and

* No one interested in architecture of the Cinquecento should omit to visit this church, which is a little over a mile from the city, leaving it by the Porta Fiorentina.

† Butler, in his *Lives of the Saints* (vol. iii.), tells us that "from her childhood, Sta Rosa addicted herself entirely to the practice of mortification and assiduous prayer ; she was favoured with the gift of miracles, and an extraordinary talent of converting the most hardened sinners. She professed the third rule of St Francis, living always in the house of her father at Viterbo, where she died in 1261." The 9th of March is assigned to her in the Roman Calendar.

the words *Hodie mihi, cras tibi*, were of frequent occurrence.

The second day of my stay in Viterbo had been hopelessly wet, and as evening drew on and there seemed to be no change in the weather, I became despondent at the idea of having to abandon my long-looked-forward-to journey to Toscanella, to which, I may say, there is no railway nor public conveyance. However, as I was informed at the Albergo, where I had taken up my quarters, that the barometer possessed by that establishment usually prognosticated the weather inversely, I retired to bed very joyously upon learning that the glass which had been very "high" all day was now very "low"; so I was assured that such a condition foretold a fine day on the morrow. Nor was I deceived for, when the morrow arrived, the early November sun streaming through the *jalousies* of my chamber window confirmed these expectations; neither was there a cloud in the sky that looked like mischief, or to induce that unpleasant suspense so frequently attendant upon pedestrian expeditions.

Possibly I might have found some conveyance going to Toscanella had I run all over Viterbo in quest of it, but as I had made up my mind to foot the journey, off I set, to the astonishment of the "good people" of the inn, at eight o'clock. After about three and a half hours' brisk walking along a winding road through a flat, uninteresting country, a sudden descent occurred in the road bounded on either side by rocks. Presently this declivity ceased on the right hand, and lo! on two hills there stood Toscanella and the great Romanesque Church of San Pietro, a little way out of the town gates as it is approached from Viterbo; and nestling at the foot of San Pietro's hill I could just discern

the top of the ruined tower, which has been reared in such curiously close proximity to the west front of Sta Maria Maggiore. (*See* Illustration, page 246.)

Both these grand buildings at Toscanella speak of Italy in an old world ; both now stand silent, yet, in their silence, they still tell their tale of beauty and suffering.* Yet they tell also of reverent loving hands, tending them with a sacred care, requickening them almost with life, and leaving them the mantle that best beseems their brown-stone loveliness, their own native beauty, and their natural surroundings of turf and tree and sky.

It was with the greatest reluctance that I tore myself away from these two solemn old churches at Toscanella, but there was the sixteen-mile walk back to Viterbo to be faced. The sun was setting gloriously as I left the town, and about half-past four the great round red ball had sunk down below the horizon ere a dip in the road concealed Toscanella from the view. There was no twilight, and in a very short time it was night. The sky, though moonless, was clear, and myriads of stars were twinkling with frosty brightness in its deep blue vault, barely illuminating the long sweeping outlines of hill and plain that stretched out on either side of the road. Here and there a solitary farmhouse betrayed its locality by the glimmering light from its windows ; but with this exception, there were few tokens of habitation, so that the return journey to Viterbo was a very solitary one indeed. There I arrived, a little over twelve

* Neither of these two grand churches is now used for worship. They are kept, however, in repair by the Government but, as far as I could see, had not been subjected to a very drastic restoration, excepting the façade of San Pietro which, doubtless from its exposed situation, has required it. A miserable little cathedral, in the worst phase of the Pseudo-Classical, has been built in the town.

hours after my setting out, somewhat fatigued, but highly delighted with the day's work.

My first view of the interior of St Peter's at Rome struck a glorious picture upon the mind, which all the waves of time can never efface—not on account of its size, for that did not impress itself so much upon me, but for the incomparably beautiful and sober tone of its colouration.

St Peter's is not alone grand, beautiful and vast—it is absolutely sublime. But although you cannot analyse it like Chartres or Troyes, you feel after a visit or two awestruck, utterly overwhelmed by its immensity, its incomparable stupendousness. Were it not for the general harmony of style and just proportion, it would seem not a single gigantic structure, but a mass of congregated and consecrated buildings, all constituting a vast accumulation of the splendours of art and the wonders of architecture—the piled offerings of the pride and piety of many ages and nations, the mighty type and temple of a world's worship, towering towards God.

Lighter and less gorgeous than most Roman Catholic cathedrals—I was surprised and charmed by the exquisite blending, and the modest reticence of the tones of the marbles and mosaics—the stillness and vastness of St Peter's are even more profoundly impressive than the building itself, and amongst its countless altars, statues and pictures (there is *only one painted picture in St Peter's, all the rest are in mosaic*) there are comparatively few objects offensive to the taste, understanding and common-sense. I except, of course, the works of Bernini and his disciples, marked as they nearly all are by the wild extravagance and boisterous strength with which this master seemed to boil over—bushy-headed saints, who look as though they had just

alighted from riding on a whirlwind and directing a storm —angels in such a state of dishevelled discomposure, with their drapery in such a crazy flutter of breezy folds, and their very wing feathers so on end, one could almost believe them escaped from some celestial insane asylum—these are the only jarring elements. But the few monumental works by Canova and Thorwaldsen go far to make one forget these sculptured atrocities.

To stand under the grand dome of St Peter's and look up to the far shining of the pictured glory and mystery of the Godhead is really a great and memorable thing. The splendour of those wondrous mosaics, and all the elaborate beauty of those wondrous ornaments, seem to strike down upon you and dazzle you like the sun at noonday.

I had partaken of a *petit premier déjeuner al fresco* in front of the mighty colonnades stretched out far on both sides, as if embracing the vast arena they enclose, and in the midst of which the beautiful fountains were throwing up their myriad drops in the rich sunshine of a perfect morning, and had returned to the basilica so as to be in readiness for the Divine Offices, when, as I was standing in front of the altar of St Simon and St Jude, beneath which lie the remains of Palestrina, the sound of an organ came from the west end of the building and sent its tremulous tide far down the magnificent nave, rounded, solemn and sweet. The melodious flood seemed to swell about me, sensibly, almost visibly—to lift me from my feet and bear me forth to the spot whence the sounds proceeded—the Capella del Coro, an immense oblong building, corresponding in some measure to our Morning Prayer Chapel in St Paul's. Here I found a *Missa pro Defunctis*—a "month's mind" I suppose, being performed, with all the accessories

of black and gold vestments, simple but of the richest description, incense and solemn Gregorian chanting. This was succeeded by the Chapter Offices, Terce, Mass and Sext, all adorned with suitable ritual and musical accompaniment, after which I paid visits to several of the great basilicas, Sta Maria Maggiore, San Giovanni Laterano and San Clemente, San Lorenzo, Sta Agnese and Sta Maria in Trastevere, all of which, now that Rome is traversed by electric cars in every direction, can be reached from one to the other with the least possible loss of time. But with none of these can I deal in this volume; suffice it to say that with the simple, solemn grandeur of one and all I was deeply impressed.*

From Rome I pass on through a land of hill and dale, of olive and vine, till a deep wooded gorge is seen on the left, and its bank on the right is crowned with walls and towers, and "Narni" is vociferated along the platform of the railway-station. That milky stream then, threading the bottom of the gorge, is the "sulphurous Nar"; and at the point where the river, narrowing from the plain above, enters the defiles are the grand ruins of Augustus's bridge, still striding half across with their massive broken arches.

This, with the hardly less picturesque mediæval bridge at a lower level, the towering sides of the wooded glen, the milky river below, and a convent, with its towers and roofs seen perched on a rock through one of the Roman arches, is a noble subject for a painter.

From Narni, having passed the frowning battlements and towers of the old city on its hill, my train crossed the

* As a souvenir of my visit to Rome, I give a view of the interior of Sta Maria in Cosmedin, one of the most charming of the smaller basilicas.

fertile plain to Terni. Much has been said and sung about the celebrated falls; among other encomia, it has been declared by Lord Byron that "they are worth all the cascades in Switzerland put together." I saw them under great advantages. There had been a slight shower during the ride from Narni, and the autumnal leaves were yet glistening with the drops; it was an afternoon almost cloudless, and of tender genial sunshine, making it difficult to believe that it was the 9th of November. As I walked eastward up the glen, and came within sight of the spray of the great fall, a lovely rainbow spanned its ravine. Presently I stood facing it, my face wetted by its spray. And now, after some minutes' contemplation, what is the verdict? With all respect to Lord Byron, this: that I prefer the most insignificant cascade in Wales or Scotland to all this pomp of waters.

And why? Not that there is not here majesty and beauty: not that anything could be mentioned as wanting, which the most skilful designer of a waterfall could suggest; but because, too manifestly, here *is* human design: because here, as at Tivoli, the great Architect of Nature never placed the fall where it is. We are in a land of hills and dales, but not of gigantic cascades, both here and at Tivoli. This beautiful glen, that sudden dip in the Tufa hills, were never intended by the

"supernus Artifex
Mundum pugillo continens"*

for the theatre of such gigantic accidents of water as these.

* *Vide* the hymn of Venantius Fortunatus, *Quem terra, pontus, æthera* v. 3:

"Beata Mater munere,
Cujus supernus Artifex
Mundum pugillo continens
Ventris sub arcâ clausus est."

ROME : INTERIOR OF STA. MARIA-IN-COSMEDIN.

ASSISI : INTERIOR OF THE LOWER CHURCH OF ST. FRANCIS.

The falls may be likened to the Euphrates turned into the herb-garden, in the ancient story: they have no attendant circumstances to justify them, no serrated pomp of central Oberland towering up into the sky behind them; it is a Ruysdael's waterfall in its gilt frame suspended against a wall; or, if another simile is wanted, a lion in a cage of wires: we pay our money, and we see our sight, and we leave the spot; *voilà tout!*

On again, and I see another old town perched upon a hill, at apparently a mile and a half's distance from the railway station. I alight, for this is Spoleto, where I spent the best part of two days in exploring its steep, picturesque streets, in enjoying the panorama of the surrounding country from the walls, in paying more than one enraptured visit to the golden-hued façade of San Pietro, to several dives into the awful Romanesque crypt beneath the choir of San Gregorio, and to studying the lofty choir of the alas! desecrated San Niccolo, and the Early Pointed west front of the sadly "Italianised" Cathedral, whose gem is unquestionably the Cinquecento loggia, which extends completely across the façade, being bounded at the north end by a plain but gracefully proportioned campanile, likewise of the Renaissance era, and capped with a short octagonal spire of wood covered, if memory serves aright, with copper. The twelfth-century part of the façade features that of Assisi Cathedral, having in its upper portion three shallow, pointed arches, of which the central one is filled with a mosaic of Our Lord seated in Majesty, holding a book inscribed "Ego sum lux Mundi," between the Blessed Virgin and St John. All the figures, which have gold backgrounds, are very stiff and Byzantine. Our Lord's upper robe is a slaty blue, His under one gold, and He

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is seated in a curule chair. In the upper portion of the façade, which is comprised beneath one wide crocketed gable and includes the aisles, are three circles filled with the most delicate tracery, unglazed, and below the mosaic are five more circles, the three central ones being glazed. The largest of these circles, the central one, is set in a square, with the evangelistic symbols in the corners ; it is very well traceried in the rayonnant manner, and rests upon a series of six square-headed compartments, formed partly by figures with uplifted hands and partly by colonnettes, with capitals of the Corinthian kind. The Cinquecento porch in front of the façade has five round arches on Tuscan pilasters, between attached columns of the composite order. The frieze is most exquisitely moulded, and a balustrade surmounts the whole. At either end of the loggia, between composite columns, is a corbelled pulpit, approached from the porch by stone steps. The square-headed Renaissance doorway to the church is very finely moulded with leafage, whose tendrils gracefully entwine,* and there are the remains of a couchant lion which, no doubt, supported the shafts of the original doorway. The colour of the façade is a delicate brown. On the north side of the Cathedral is the northern ambulatory and part of the eastern one of a cloister.

There are eight arches, on octagonal columns, in the Northern Walk and two in the Eastern, and there are two stories of them. In the upper storey the capitals of the columns have the Ionic volute. The vaults are quadripartite, and as usual very meagre, and the columns are painted a

* The artist of this portal—Melioranzio—was, there can be no doubt, inspired by the decoration of the doorway in the façade of the little basilica of San Salvatore in the Campo Santo. That he was superior in force to the carver who worked at that edifice is evident, but he certainly did not surpass him in delicacy of execution.

light brown, but the *ensemble* is picturesque. MDCXLIV appeared to be the date of the completion of the cloistral appendage to Spoleto Cathedral, whose interior is very commonplace Revived Italian, with, however, considerable remains of the ancient mosaic pavement. In the conch of the apse is a painting of the Coronation of the Virgin, and below it the Annunciation, the Nativity of Our Lord, and the Death of the Blessed Virgin, all, however, much faded. In the apse are some poor stalls, with, in the centre, the throne of the archbishop, surmounted by a tester of purple velvet flowered with gold. On the lectern was a Psalterium Romanum, printed at Venice in 1762, and a modern missal bearing the imprint of Ratisbon.

Perhaps the most interesting object in Spoleto is the Basilica of San Salvatore or Del Crocifisso, in the Campo Santo. Built in the fourth century, this structure is the earliest example known of a church with a lantern tower rising over the chancel, and, moreover, with a solid roof. In 815 it had been dedicated to Our Blessed Lord, but Sansi, in his *Edifici e dei frammenti storici delle antiche età di Spoleto*, informs us that, in the middle of the twelfth century, it was known as San Concordio.

In plan this little gem of antique art is a basilica with nave and aisles. The latter were originally loftier than they are now, the nave having been supported at first by columns crowned by an architrave, after the manner still visible in the presbytery.

It was also equipped with low galleries, like Sta Maria in Cosmedin at Rome, after its reconstruction under Hadrian I. (772-795), as may be inferred from vestiges of arches in the north wall of the nave. The apse, slightly elevated above the presbytery, is flanked by two sacristies,

square on plan, and each provided with a miniature apse, a later addition by the way. The basilica at Silchester, which in all probability dates from between 315 and 415, affords a very early example of an apse flanked by two "secretaria." Besides this church at Spoleto there are two specimens of the same arrangement—the Basilica Pammachiana at Porto, near Rome (dating from the last decade of the fourth century) and the large Basilica of Sta Symphorosa on the Via Tiburtina, which is generally ascribed to the fifth century.

Above the presbytery at Spoleto is a square tower buttressed at the corners, surmounted by a narrower and much shorter one, which has a depressed four-sided roof made square at the top to support a turret and cupola. Inside, the transition from the square to the octagon is clumsily contrived by means of four triangular pendentives, resembling sloping pieces of wall. That they were intended to carry a spherical dome is clear, but the architect evidently changed his mind, and substituted an octagonal lantern for it.

The front of the church is capped with a pediment and two semi-pediments. In the upper part are four pilasters, reaching nearly to the cornice. The capital of one of these pilasters has been found, and is now preserved in the church.

Concerning the date and origin of this old church at Spoleto there is much difference of opinion; some inclining to the belief that it belongs to the Constantine age, and that it was a Christian church in the first instance; others regard it as the result of the conversion of a pagan temple into a church, in the time of Theodosius I. (378-395), and his sons; others again that, originally a pagan building adapted to Christian purposes, it received the form in which we now see it in the twelfth century. Signor Rivoira, how-

ever, in his excellent *Lombardic Architecture* is of opinion that "this extremely interesting building is the work of one period, as is shown by the original masonry, not excluding the façade, which is intimately connected with the nave, and forms an integral part of the basilica. It also possessed a central tower with a solid roof, a fact revealed by the masonry, and also by the pains taken by the architect to ensure its stability."

The Signor opines that the period of erection of San Salvatore at Spoleto must be rather early, not only from the presence of the two sacristies flanking the apse, but also by the architraves which carry the nave walls. He also gives as additional reasons the rudimentary form of the pendentives, by means of which the square of the tower passes into the octagon, and the large, round-headed, unsplayed windows. The period is, perhaps, that subsequent to the age of Constantine, judging from the carvings executed expressly for the façade. "They certainly do not exhibit the power of the chisels of the time of Constantine," says Signor Rivoira, "but, on the other hand, there is not as yet the poverty, hardness, want of clearness both in design and execution, which characterise Italian work of the fifth century. Nor do they exhibit the typical features (and this applies equally to the capitals in the three windows of the façade), of sixth-century carving. It is enough to compare the way in which the bead and reel mouldings and the ovolos are treated in either case."

On again, and at four o'clock in the afternoon of what has been more like a day in June than November, I come in sight of Assisi. Most exhilarating is the two-mile ride from the station to the town on the box-seat of the omnibus pertaining to the Hotel Leone, whose English pro-

prietress I found so kind, and solicitous for the comfort of her guests, that I have no hesitation in recommending such of my readers as may visit Assisi to sojourn there.

As the Tiber leaves the shade thrown by the heights crowned with the Etruscan Perugia for the sunny meadows of a wide and fertile valley, its yet unsullied stream eddies round a spur of the Apennines. This solitary hill is clothed at its base with the olive and the vine, but when the winter winds sweep it with their chill blast it is naked and bare of verdure. As the setting sun throws its last rays upon its rugged sides this November afternoon, it glows with a golden light, and scatters infinite purple shadows from its frowning rocks.

To an ancient town built on this barren declivity came St Francis, after a life of perilous wandering, from the bright world, to die. His profession of poverty, abstinence and humility, whilst it exalted beggary into a holy virtue, had nevertheless laid the foundation of a religious brotherhood that in no way neglected worldly influence and power. He had scarcely died—covered by another's cloak over his wasted body eaten with sores—than there arose over his ashes such a monument as Italy, with her wonders of art, has rarely seen. An architect—from Germany, so it is said—was invited to fashion the edifice after the new order of architecture. The steep and rocky slope afforded no sufficient level space for the foundations; but in those days men had invention in the arts, and trusted to their own genius, instead of holding only to those who had gone before them. Having probably no treatises on architecture to refer to for an "authority," he built boldly against the mountain, piling one church upon another ; the upper, vast, lofty, and admitting through its broad windows the bright rays of the

sun; the lower—as if in the bowels of the earth—low, solemn, and almost shutting out the light of day.

Around the holy edifice grew the convent, a vast building, resting upon a long line of arches clinging to the hillsides. As the evening draws nigh, casting its deep shadows across the valley, the traveller beneath gazes upwards with feelings of wonder and delight at this graceful arcade supporting the massy convent; the ancient towers and walls of the silent town gathering around, and the purple rocks rising high above—all still glowing in the lingering sunbeams—a scene scarcely to be surpassed in any clime for its sublime beauty.

The Church of St Francis at Assisi consists of three churches placed over each other. The lowest is little more than a vault, and its only interest lies in the tomb of the saint. This church was not touched in the renovations of 1874.* Then follows the Middle (or, as it is usually styled the Lower) Church, a massive shadowy and almost sepulchral structure of the thirteenth century; the vaulted roof is of round arches; the side chapels, later additions, are Pointed in the vaults, and in the windows, which are for the most part filled with stained glass of superb character, its general arrangement being the "single figure and canopy" one; the walls are covered with frescoes by the precursors of Cimabue, by Cimabue himself, by Giotto and others. The high altar stands, surmounted simply by the crucifix and the six great candlesticks, at the crux of the nave, transepts and apse. The Upper Church, also of the thirteenth century, displays the Pointed Gothic style in all its simplicity and breadth, and while the Lower Church is sombre and sepulchral, the Upper Church rises with joy as a crea-

* For some account of these, *see* p. 247 *et seq.*

ture of the light into the sky. Both churches are alike covered with frescoes, necessarily much "restored."* The two churches, when they had received in the fourteenth century the finishing touches of the chief masters of Florence and Siena, must have been the most lovely and mature manifestations of pictorial art applied to mural decoration then extant. But in the course of time not only did decay come but, what was still worse, structures and paintings belonging to later and corrupt periods were ruthlessly thrust into the midst of early and good work.

The two churches, while they still serve for religious functions, may be said to be now converted into museums of art. And in no other spot, not even in the Campo Santo of Pisa, can the early masters of the Italian Revival be better studied. Frescoes by Giunta carry the spectator back to the petrified forms of Byzantium ; *chefs-d'œuvre* by the illustrious pupil of Giunta show how great an advance was made under Cimabue, a master nowhere seen in equal maturity or grandeur. A third generation brings us down to Giotto ; fortunately, the compositions which here attest the painter's creative power, symmetric arrangement, systematised treatment, and comparatively perfected style, retain much of their original character. Thus we see the early school of Florence transplanted to Assisi, and in like manner the contemporary, but rival, masters of Siena find in the spiritual forms of Pietro Lorenzetti and of Simone Martini, a conspicuous and honourable place on these truly historic walls. Signor Cavalcaselle deserves our gratitude for having rescued these precious remains from further mutilation and decay.

Although the ecclesiology of grandly-situated Perugia,

* *See* p. 244.

PERUGIA CATHEDRAL, FROM THE NORTH-EAST.

AREZZO CATHEDRAL FROM THE SOUTH-WEST.

on the whole, disappointed me, the days passed in that city were among the most delightful of my whole Italian tour. All those who know their Central Italy need not be reminded how interesting a city it is, nor of how rich it is in works of art. I had the advantage of delicious weather, with a transparent atmosphere which made the distant near, and pushed the horizon so far off as to include a boundless range of mountain, hill and valley.

Many-towered, beautiful, Perugia lies: beneath it are the windings of the Tiber, and the rich valley stretching away to Assisi, and Foligno, and Spoleto. It is the Nuremberg of Italy: full of public buildings, and houses quaint and beautiful, passed down unhurt from the Middle Ages to our own; full also, of exquisite examples of the highest art, the works of her world-renowned school of painters: for here it was that Pietro Perugino lived, and painted, and taught, and hence that he sent forth his scholars, Pinturicchio, Lo Spagna, and the immortal Raffaele; besides others of lesser name, but lesser only by reason of juxtaposition with those greater ones.

Florence is hardly more identified with Dante and Giotto, or Assisi with St Francis, than is Perugia with the admirable artist to whom it has given the name by which he is commonly known. I call him admirable, for so he is in his best works, but there is a gulf between his best and his worst works. Sometimes he is almost equal to Raffaele, and sometimes he is far below himself. So far as one can judge, from what we know of Perugino's life—though it is impossible to help distrusting some of Vasari's statements—he seems to have been one of those men whose genius derives no elements of growth from the character. His early years were darkened with poverty and struggle: his tem-

perament was not hopeful, nor were his manners engaging. The remembrance of his sufferings and privations gave him an undue estimate of the value of money, and when he came out from darkness, or at least from dim twilight, into bright and steady light, he esteemed it less for the sphere of development which it opened, than for the means of accumulating property which it furnished. His studio was degraded to a shop, and he himself to a mechanic; and his insulted genius took revenge by rarer and briefer visits. With the help of his pupils he painted an immense number of pictures, which were dispersed through the galleries of Europe, and which have just merit enough to make one vexed that they have not more. No artist ever painted more pictures of which it may be said with truth they would have been better if the artist had taken more pains. And, at best, he is deficient in variety and dramatic power. When he has many figures to deal with, he does not group them with skill and judgment. Manly grasp and vigorous energy are wanting, and there is a feminine weakness as well as feminine delicacy in his pencil. His attitudes are stiff, and he is deficient in that flowing outline, which is so great a charm in the designs of his illustrious pupil. He is a decided mannerist, and his heads and faces seem to have been variations of the same original model. But to these wants there are great merits to be set down by way of compensation. His colouring is soft, rich and mellow; remarkable for its harmonious gradations and purity of tone. The aerial light of his backgrounds has a certain spiritual look. His hands are animated with an expression of tenderness, delicacy and elevation, which however often repeated never fails to charm. The sentiment of worship especially—the devotional instinct which naturally bends the head forward, as

a tree is swayed by the wind—is always conspicuous in his pictures. It is difficult to believe the stories that are told of his irreligion, when we look upon the rapt and glowing heads of his saints and Madonnas.

Perugia Cathedral conveys the impression of its having been the work of an Italian, who had paid a visit to some of the vast "hall" churches of central Germany—St Elizabeth's at Marburg, let us say—but which he has not worked out very successfully, the interior being quite devoid of the solemnity and beauty of the Teutonic example, to say nothing of its delightful proportions.

It consists of a nave with aisles vaulted at the same height, short transepts, and a five-sided apse. The aisles are lighted, as at Marburg, by a double tier of windows, of two lights apiece with geometrical tracery, and the northern transept also by two windows, of which the upper one has two, and the lower one three, lights. In the latter the short lights have rather stilted arches, and in the head are three plate-traceried circles of much elegance. The nave, which is too broad to be pleasing in a church of this class, is divided from its aisles by tall octagonal columns painted to represent marble, and with square abaci to their capitals, whose carved ornament affects the acanthus type. The aisle walls are disfigured by vulgar sham Gothic painting and the quadripartitely vaulted roofs are profusely frescoed in a Naturalistic style. In one of the windows on the south side, from which the tracery has been removed, is some good Cinquecento stained glass, bearing the date 1505, but the rest have modern glass, in figure and pattern-work, of the coarsest and crudest description, worse than what used to be put into our own churches during the Early Victorian period. A classical cornice runs along the aisle walls be-

tween the two series of windows. The first bay of the aisle on either side is screened off to form a chapel, the tall grilles and gates presenting that graceful quatrefoiled style of ornamentation in which the mediæval Italian artists excelled, and of which we possess a beautiful specimen formerly in Chichester Cathedral, but now to be seen in the museum at South Kensington.

Externally the Duomo at Perugia is a shapeless brick mass, intended to have been completely covered, like Florence Cathedral, with a veneer of marble. Of this decoration only the walls below the windows and the corresponding part of the west front has become an established fact, but what has been done is extremely beautiful, the design consisting of rows of ornaments in red Perugian marble and white stone, which may be described as consisting of a quatrefoil imposed upon a square. The same kind of decoration may be seen in the chapels of the Lower Church at Assisi. From this decorated wall on the north side of the church projects a most charming little corbelled pulpit of five sides, each side being relieved by two arcades set within a pointed arch, and separated by angle shafts. Just to the east of this pulpit a tall, square-headed Renaissance portal has been rudely inserted, the Pointed window above it taken out to make way for a small balcony, and the wall adjacent very roughly treated. But, despite these mutilations, there is a great deal of very charming detail about the exterior of Perugia Cathedral, which would take a place among curious rather than graceful buildings of the Italian Pointed School. In front of the eastern part of the same side of the nave, and extending across the façade of the transept, is a loggia opening to the great square before the Duomo by four plain, semicircular arches on tall octagonal pillars.

One of the prettiest things in Perugia is the belfry of the little Antica Cappella dal Barbieri (or San Matteo). It is very tall, and rising without any division from the gable of the front, looks as if it had been transported from Rutlandshire. The first stage immediately over the centre of the gabled front—which is lighted by a small circle filled with lace-like tracery—is quite plain. This is divided by a string-course from the next storey, which terminates in a rather sharp gable and is pierced with two large and two small trefoil-headed arcades, the two lower ones being furnished with bells, and the two upper ones being placed immediately under the point of the gable. The whole effect is most charming, and pleased me as much as any of those little bell-cotes of which I encountered so many and varied examples in Tuscany and Umbria.

In the choir of San Pietro is a series of magnificent Cinquecento stalls, unequalled, I should imagine, in these parts for allied beauty of design and delicacy of execution ; while at the east end of the vast Dominican Church, is an enormous Geometrical Decorated window of six lights, filled with coeval stained glass of the greatest interest and value. The Afternoon Offices were being monotoned in the choir of the Cathedral about half-past two in the afternoon of my arrival in Perugia. Previous to the service two small tapers in silver candlesticks were placed upon a ledge behind the high altar and removed at its conclusion.

On the following morning I attended the Chapter Mass in the Duomo where, by the way, the organ is behind the altar in the central bay of the apse, some tracery corresponding to that of the windows in the four other sides of the apse forming a species of case for the brightly burnished tin pipes.

Just as the Offertorium was about to commence, it was discovered that some article required for the credence-table was wanting, and one of the small acolytes, whose alb looked as though it had long been a stranger to the washing-tub, darted off into the sacristy in quest of it. On his return he was reproved by the deacon ; and here candour compels me to state that the little acolyte forgot himself, and was vulgar enough to indulge in a coarse habit peculiar to persons of low and ill-regulated minds when they wish to express the word "Gammon" pantomimically. This, unfortunately, was perceived by one of the canons on the Decani side of the choir, who, without any ceremony, left his stall and administered a box on the ear of the culprit, which resounded with a distinctness quite remarkable in the sacred edifice, whereupon the urchin thus caught *in flagrante delictu* began to howl, and a scene, quite unprecedented in all my ecclesiastical experiences ensued ; together with an extempore discussion upon the subject of proper behaviour in church, as connected with the fist—one party demonstrating it practically, and the other objecting to it theoretically.

The whole scene lasted scarcely a minute ; but to me it was a minute of fearful agony ; one of those situations of extreme terror in which, authors tell us, "the sensations of years become condensed in the conscious agony of the passing moment."

The sanctuary being restored to order and quiet, the service it is to be presumed went forward, as the Prayer Book tells us, "in its accustomed order" ; but the scene, which appeared to afford unbounded gratification to an old woman, who was supposed to be paying her devotions to a dressed-up doll that the present representative of Madame Tussaud would have nothing to say to on any terms, was

too much for the risible faculties. Almost choking with suppressed laughter, I was constrained to quit the Cathedral, and give full vent to my corked-up mirth before some puppets that were opportunely going through their performances in the Piazza outside.

Leaving Perugia in the forenoon of Saturday, 13th November, and skirting the great Thrasymene Lake, I found myself, while the day was yet young, making the somewhat toilsome ascent to the old Umbrian town of Cortona, and under the guidance of a youth who had providentially relieved me of my impedimenta, found as comfortable quarters as could have been expected under the circumstances at the Albergo Garibaldi.

The suite of rooms to which I had been ushered, comprising an enormous brick-floored sitting-room and a bedroom equally commodious, was a very fair specimen of such apartments in this part of the world. It was on the fifth floor, for the sake of air and economy, the price diminishing as you ascended the staircase; or, to speak properly, as they talk about the radiation of caloric at literary and scientific institutions, "in an inverse proportion to the square of the distance" from the street door. Besides this, it had the advantage of a finer view, which included the steeples and bell-cotes of several churches and the Lake of Thrasymene—the same in its quiet beauty now, with its fringing oaks and receding promontories, as when the Carthaginian looked on it from those hills, which I could see bounding the fertile plain that stretches away from the foot of the eminence on which Cortona is perched, and marked it as the spot for his stratagem.

There were books too, on the table of the palatial antechamber. Turning them over, I discovered, to my great joy,

The British and Foreign Quarterly of 1838, containing, *inter alia*, a review of Hallam's *Literature of Europe*, which, as I had come almost unprovided with books—having resolved on this tour to study what Dr Johnson styled the best book, *i.e.*, "Nature's Book"—served to beguile the long evening. But as I ate my frugal supper I was lost in speculations as to what wind could have blown *The British and Foreign Review* for 1838 to such a place as Cortona! And then I sallied forth to see what I could of the place and the Signorellis in the Cathedral and Church of San Niccolo.

None of the Cortona churches rise above mediocrity in an architectural point of view, the Cathedral having been rebuilt almost entirely in Cinquecento and the churches being of the common Umbrian Middle Pointed type, with aisleless naves and square-ended choirs, flanked by one or more chapels. But although ecclesiologically jejune, I found Cortona a pleasant place on the whole wherein to pass a quiet Sunday, and to the lovely Signorellis and Lorenzo di Niccolo Gerinis, and the views over the surrounding country from the eminence on which Sta Margarita is built, I recurred as often as I could. The services in the Duomo were scantily attended.* At High Mass the music was sung by a solitary tenor in the organ gallery, and at Vespers, when the church was perfectly empty, a little acolyte varied the monotony of the proceedings by leaning over the marble balustrade between the nave and the sanctuary, and expectorating on the floor of the former, while during a solemn Benediction of the Blessed Sacrament, in a chapel at the

* There was a fairly numerous congregation at a Low Mass celebrated at a side altar at 9 A.M., but as soon as the Aspersions had been performed before the Chapter Mass, it decamped almost in a body.

east end of the south aisle, the canons passed their snuff-boxes to one another in the most friendly manner.

At the Chapter Mass the apparellings of the altar and the vestments of the clergy were green, but at Vespers they were white.

Seemingly the sacristan had omitted to change the colour of the altar frontal for Vespers, which were "The First" of some day whose colour was white, and it was not until the canons and choristers had seated themselves in their respective places that the omission was discovered and the proper altar frontal substituted.

The Afternoon Offices concluded, and another enraptured visit having been paid to the Signorellis, a little motor omnibus, which by the way was not in evidence on my arrival on the previous day, whisked me down to the station, to catch the train for Arezzo.

Several sharp showers fell during the journey, but when I stepped out at the Arezzo station the clouds had rolled away, and were lying piled in snowy masses upon the horizon. It was about half-past four o'clock, and preliminaries having been arranged at the Albergo Stella, I lost no time in making my way up to the Cathedral which stands on an eminence at the extreme north end of the little city. Never shall I forget my first view of its interior on this November Sunday evening, whilst the rays of a setting sun streamed in gem-like hues—

"On marble shrines through rainbow-tinted glass—"

and evening shadows were deepening on the high-hung vault and dim-receding arches, producing an effect of true and sublime religiousness, heightened by the strains of music proceeding from a large chapel on the north side of the

nave, where Benediction of the Blessed Sacrament was just concluding in the presence of a large and reverent assemblage of the faithful. The office finished, the officiating priest, preceded by two acolytes carrying candles in lanterns, and vested in a very rich white and gold cope, bore It to the altar where It was to remain during the night, accompanied by a large proportion of the congregation, the great organ in the north aisle of the nave sending forth its voice in a piece suitable to the solemnity and awfulness of the occasion.

If the interior of San Donato at Arezzo appeared awful in the twilight of this twenty-fourth Sunday after Pentecost, doubly so did that of the Romanesque Sta Maria della Pieve, which I was just able to glance round, while the old custodian perambulated the aisles with a lantern previous to locking up for the night. The church is not a very long one, but the conditions of light under which I first saw it put an appearance of infinity to the interior of Sta Maria della Pieve. Externally, studied proportions, simplicity, yet richness of detail, concentration of ornament, and quiet emphasis of structural lines, enhance the scale and give a rare effect of individual grandeur to the Duomo, which, in clumsy hands, might so easily have been a mere gaunt mass; while internally it is austere in form, but with a tempered austerity. There is a fine and graceful serenity about the five pointed arches which divide the body of the church from its aisles, and the accentuation of the bays by the shafts bearing the transverse arches of the vaulting. But above all there is the mellow translucency of the almost unrivalled Cinquecento painted glass in the windows of the south aisle, the clerestory and the apse, which contributes to a sum-total of decorative harmony, impressive as it is impossible of description.

AREZZO : FAÇADE OF STA. MARIA DELLA PIEVE.

The railway ride from Arezzo to Florence in the long third-class railway carriage which throughout the journey was crowded with a heterogeneous, but most amusing company, passed without any particular adventure beyond the ordinary casualties of travelling, and ere twilight began to fall I caught my first view of that crowning glory of the Cathedral, the bold conception of Brunelleschi, the whole merit of which none but an architect can appreciate, though none but a common apprehension is needed to feel its overpowering effect. Rising from the smaller cupolas which cluster round its base, it appears to the eye the "bright consummate flower" of architecture, encircled by its unexpanded buds. As some great men are properly judged only at a distance from their own times, so this dome of St Mary of the Flower at Florence is most imposing when seen from some one of the many heights in the neighbourhood of the city. There the grandeur of its bulk and the symmetry of its proportion disengage themselves from the objects around, and are felt in their full force. It seems a presiding presence over the whole city, and all the inferior edifices pay homage to it, and recognise its higher claims.

The Cathedral of Florence, a work which occupied a hundred and sixty years in building, owed its origin to the devotional spirit of the people of that city, while their liberties were yet in their own keeping. The decree of the Council, committing the charge to Arnolfo di Lapo, is framed in a style of noble simplicity, worthy of the best days of Rome :—

"Whereas the high wisdom of a people of noble origin demands that in the conduct of their affairs they should proceed in such a manner that their magnanimity as well as their prudence should be shown in all external works, it is ordered that Arnolfo, the chief

artist of our commune, make a model or design for the restoration of Santa Reparata, in such a fashion of exalted and sumptuous magnificence, that nothing greater or more beautiful can be contrived by the industry and power of man. And this is done in conformity with the resolution, publicly and privately expressed, of the wisest inhabitants of this city, that no works of common interest should be undertaken unless there be a fixed purpose to do them in a manner corresponding to that great and general heart which flows from the united minds of all the citizens who in this have but one will."

On the dark, rainy morning of Wednesday, 17th November 1909, I attended the ordinary Chapter Offices in Florence Cathedral.

When I went in a Low Mass was being said at the altar in the apse of the northern transept, followed by Terce. When it was nearly over, the canons and choir began to assemble in the great octagonal space beneath the dome, enclosed by low walls of marble, enriched with productions of the chisels of Bandinelli and his pupil, Giovanni della Opera. The canons in the upper stalls wore brown capes and gowns over their arms ; the minor canons in the middle row had crimson capes, and the third row was occupied by acolytes and singers. The Canons' Mass was nobly sung, accompanied by the splendid organ within an arch at the north-east angle of the octagon, to the ancient Plain Chant. Two of the acolytes, all of whom were *chaussured* in grey-ribbed stockings and buckle shoes, stood by the central lectern, which, under a strong lamp, bore a huge illuminated Graduale, before which, at the proper times, the precentor, attended by two cantors, stood at some distance facing east, and some dozen singers grouped themselves between them and the lectern. The priest, deacon, sub-deacon and ceremoniarius (vested in a cope) came in, in procession, while a solemn piece was played on the organ, which did not accompany

the Plain Chant, except now and again, being used principally, as almost everywhere in Italy, for the symphonies between the clauses of the *Kyrie*, *Gloria in Excelsis*, *Credo*, etc. I remarked that there was a small movable lighted candle placed on the high altar, which stands a little to the east of the marble-enclosured *chorus cantorum*. Two torches only were brought in with the incense at the Gospel and Consecration. When the Canon of the Mass began, the two cantors left their seats and went to the lectern, where they were joined by four others, whom they appeared to summon by a sign from their stalls, and then they sang a Sacramental Hymn antiphonally. It was very beautiful to see the reverence of the whole ceremonial: the singers grouped round the lectern, and then went back to their stalls with the most perfect order and noiseless silence.

After Mass Sext was monotoned as Terce had been before it; though on Sundays and Festivals all the minor Offices are sung with the full dignity of musical accompaniment. I regret that, owing to have to visit some churches in another quarter of Florence, I was unable that day to assist at the Afternoon Offices, but later in the same morning, while making some ecclesiological researches on the southern side of the Arno, I lighted upon a large Late Renaissance church—San Frediano, served by one of the orders whose precise appellation I do not recollect. There had been an Exposition of the Blessed Sacrament here, and the solemnities included a grand High Mass, which was nearly over when I reached the church. The interior was hung with crimson stuffs fringed with gold; every candle on and about the high altar was alight, and the *ensemble* was very imposing indeed. The Plain Chant, accompanied by the organ, was very good, and at the conclusion of the

service, the religious, who had sung the Office in their stalls ranged along the walls of the square-ended choir, issued from behind the altar in gorgeous white and gold copes, and after ranging themselves in two semicircles just inside the balustrade separating the sanctuary from the nave, retired in procession to the sacristy, whence they presently emerged without their copes, and resuming their former places in the stalls, started to sing Sext.

On another day of my visit to Florence, the choir, after Compline, and before retiring to the sacristy, went in procession to the chapel of the Blessed Sacrament, which is in the eastern apse of the Duomo, and there standing in double file down the centre sang a hymn ; no Exposition followed. Before the altar in this chapel seven lamps are ever burning, and at Vespers, which were sung with as much stateliness and dignity of ritual and musical accompaniment as the Mass already described, seven tapers were lighted on the high altar, and at Compline three, an unusual number.

There are no two views seen from the same point so beautiful as those which may be seen from the ridge of a hill near Florence, justly named Bello Sguardo. Leaving the city by the Porta Romana, a massive gateway with a faded fresco in the tympanum of the arch, and ascending the hill opposite, a group of villas on the summit are reached after twenty minutes or so of walking. Immediately beneath, separated only by a foreground of terraces covered with vines and olive trees, every edifice of importance in Florence can be seen distinctly : the brown mass of the Pitti Palace, the dark red dome of the Cathedral, with Giotto's graceful campanile in front, the bold machicolations of the tower of the Palazzo Vecchio, the spire-covered campanili of Sta Croce and Sta Maria Novella, and the

lighter octagonal steeple of the Badia—altogether an assemblage of ecclesiastical and palatial architecture unparalleled I imagine elsewhere, with the hills of the ancient Fiesole for a background.

The visitor will be doubly fortunate if he sees—as I did—this view at sunset, for the hill on which he is standing then throws a deep shadow, beyond which the rich red light of the setting sun streams over the city, illuminating all the angles of all the more prominent edifices, and bathing old Fiesole in a rich purple glow. But turning round and looking from the ridge in the opposite direction he will see a view equally lovely but of quite a different character—an immense plain, thickly covered with vines, with but few corn-fields intervening, and dotted with white villas and villages, bounded on the right by the bare ridge of the Apennines, and on the left by lower hills cultivated to their summits. As far as eye can see the plain extends, rich in cultivation and apparently densely populated; village succeeds to village, and here and there larger spots of white denote the larger towns, one of which is Prato, distant about half an hour by rail from Florence, and beyond, another, which in the dim distance is grey rather than white. That is Pistoja.

Prato would be more frequently visited were it not eclipsed by the greater glories of its mighty neighbour. It is, however, well worthy the attention of the ecclesiologist, as it contains what Florence does not, a fine Romanesque cathedral. Although of very moderate dimensions it stands on a platform ascended by three steps, in the Piazza or Market-place of the town, where were wont to assemble peasants from all parts of the country to see the Sacra Cintola—or girdle of the Madonna—which is preserved in the Duomo, and which was exhibited at certain periods

from the charming little external pulpit designed by Donatello that forms so interesting a feature in the westernly views of the church. This pulpit, which projects from the south-west angle of the Cathedral, is an elegant piece of Cinquecento work, circular in plan and surrounded by dancing *putti* in low relief, perfectly modelled. Michel Ozzi assisted Donatello in the execution of this work, which was finished between 1434 and 1450.

The nave of this pleasing little Cathedral at Prato is of the twelfth century; the transepts, choir and façade are of the fourteenth, and attributed to Giovanni Pisano. Within, Prato Cathedral is a perfect dream of constructional polychromy. Stunted black marble columns, with foliated capitals and stilted round arches, separate the nave, which is of five bays, from its aisles; the fifth bay, which was the beginning of the choir of the first church, has more massive piers and a more widely-spanned arch, and is raised two steps above the general level.

What may be called the east wall of the transept has five arches opening into the choir and four chapels, square in plan, an arrangement recalling that of Sta Croce in Florence. The walls of the choir and chapels are decorated with frescoes of various dates, and some description of them will be found in the chapter devoted to the arts ancillary to architecture.

It is to be hoped that some day the miserable "pseudo-Classical" ceiling will be removed from the nave and replaced by what was no doubt its original covering—a gabled roof of wood with tie-beams.* Then the interior of Prato

* Merely a glance at the illustration of the interior of the Duomo at Prato will show the reader that its nave was never intended to have a vaulted roof.

PRATO CATHEDRAL : INTERIOR, LOOKING EAST.

LUCCA CATHEDRAL : VIEW ACROSS THE NAVE.

Cathedral, if not one of the grandest and most imposing in this part of Italy, will be one of the truest, most lovable and picturesque.

The short choir terminates square with one very large long pointed window, without any tracery, but entirely filled with elaborate but coarse and somewhat crude stained glass, the effect of which, however, at a distance, with the tall crucifix at the back of the high altar rising in front of it, is remarkably pleasant. For a small cathedral interior I know few possessed of so much dignity—a dignity that is considerably enhanced by the well-graduated steps within the last bay of the nave and that opening to the transept—as this of Prato.

Externally, Prato Cathedral seen from the corner of the Piazza is extremely picturesque. It has flat buttresses, round-arched windows, two Romanesque doors with frescoed tympana at the sides, a wheel-window above the principal entrance, and a campanile, in the same position as that at San Michele, Lucca, viz., at the extremity of the southern transept.

It was late in the afternoon when I alighted at the station of Pistoja—the old Roman Prætoria, near which the conspirator Catiline was defeated and killed sixty-two years before the birth of Our Saviour. During the Middle Ages, Pistoja was the central point of the deadly struggles between the Guelphs and the Ghibellines. Here were formed the Neri and the Bianchi—the Black and White—parties; the former were banished from the town in 1301, as recorded by Dante in his *Inferno*:*—

"Pistoja first of Neri groweth meagre;
Then Florence doth renew her men and manners."

* Book xxiv. pp. 143 and 144.

Niccolà Pisano, his orother Giovanni, and Andrea della Robbia, have left traces of their genius in this little town, which is not only celebrated for its architectural monuments, terra-cotta decorations, frescoes by Leonardo da Vinci, and sculpture, but also, as is currently believed, for the invention of *pistols*, which are said to derive their name from it.

The sadly-spoilt Cathedral at Pistoja, with its adjacent campanile, is eclipsed, in architectural claims, by the beautiful baptistery built opposite to it in 1337 by Andrea Pisano and Cellino da Nese ; a graceful, though exceedingly plain example of the Italian Gothic.

Among other remarkable churches in Pistoja I visited San Bartolommeo (founded in 722), whose façade of the twelfth century presents one of the earliest examples of Tuscan Gothic. The thirteenth century is represented by the façade of San Salvatore, whose architect was Bonus or Buono, well-known in his day, and by San Francesco, which was probably designed by the Franciscan Father-general, Fra Elia, in 1265, and built in 1294, a huge barrack-looking place, like most of its class in this part of the country.

The blinded architecture of the twelfth and thirteenth centuries is before us at Pistoja in a striking example, San Giovanni Evangelista, with three stories of blind arcades, pilasters, and the usual Tuscan incrustation of black and white marble courses in the only part visible from the broad street in which it is located, viz., the north side. It is a most interesting church, and fully deserves the praise bestowed upon it by Ruskin, as "the most graceful and grand piece of Romanesque work in North Italy."

Sculpture also is represented in different phases at Pistoja. That of the twelfth century, in the quaint reliefs over the

portals of San Andrea—narrowest of Romanesque churches, its nave being but 17 feet wide, exclusive of the aisles, and at the same church of the Evangelist; that of the thirteenth, in the elaborate reliefs round a pulpit at San Bartolommeo, by Guido da Como; and that of the fourteenth century, in far higher development, in the more beautiful reliefs, alike ranged round a pulpit, the work of Giovanni Pisano (c. 1300) at San Andrea.

Generally speaking I found the Pistojan churches in good condition; no slovenly neglect here offends the eye, and pseudo-restorations have not been offensively carried out here as elsewhere. San Paolo, an admirable example of the ancient local style, the façade erected and the body enlarged in 1136, with singularly archaic statues of the Apostle and two angels over its portal, is one of the churches thoroughly repaired, without being spoilt, since the ecclesiological movement in Italy. Both this church and San Pietro were founded in 748, and the latter has also a fine façade with sculptures, ascribed to Pisan artists of the middle of the thirteenth century. The interior—to which, however, there was no means of access—has been "modernised," so I was told; the façade therefore was no doubt the part most worthy of study. A characteristic of these earlier churches is this union of sculpture with architecture, that seems to have been the continually increasing taste at Pistoja.

The city is fortunate in the possession of three such rare relics as the pulpits in San Bartolommeo, San Giovanni Evangelista, and San Andrea. In the sculptured decoration of these works we can distinctly trace the development of early Italian sculpture, from the feeble efforts—even if so replete with character—of an art whose sole life was dependent on the force of tradition, to the work of the founder

of a school which was to render the Florence of the Renaissance so glorious in the annals of art.

Among the objects that have escaped the Vandals at Pistoja, is the tomb in the Duomo of Cino Simbuldi, a jurisconsult, a poet, and a friend of Dante, long a professor in the University of Paris, and with whose name is woven a touching love-tale, which he sang in couplets not yet forgotten. His beautiful Selvaggia ranks with students of Italian song with Dante's Beatrice, with Petrarch's Laura, or Boccaccio's Fiammetta.

The tomb is one of that characteristic type of the thirteenth century of which in England Aymer de Valence's tomb in Westminster Abbey is a far finer specimen. On a bas-relief below the canopy is represented the master in his chair lecturing to an audience.

Busy were the fast-shortening late November days that I devoted to exploring the ecclesiological wonders of this city. Of the Renaissance churches, that of the Umilata delighted me beyond description, as being one of the most extraordinarily planned of my acquaintance. It was begun in 1509 from the designs of Vitoni, a pupil of Bramante, but the cupola, which in many respects recalls that of the Duomo at Florence, and is crowned with a most elegant octagonal lantern, was the work of Vasari. There is first a nave running—if the church orientates, which, if I remember rightly, it does not do — from north to south, forming a species of huge western transept, and opening by a lofty arch into the vast domed space immediately adjoining. The effect of this arrangement, though not of much use I should conceive, is singularly impressive, but as I shall recur to this remarkable church in a future volume, I shall dwell no further upon it in this place.

At one of the Pistoja churches—San Bartolommeo—some obsequies had taken place ; the interior so remarkable for its ambon, one of the earliest examples of its age and class (thirteenth century), was redolent of incense, and before the west door was hung a great black curtain, bearing upon it a horrifying representation, in white, of a full-length skeleton! and this inscription—*Hodie mihi, cras tibi !*

An air of lovely and sheltered repose distinguishes the scenery around Pistoja. Its battlements, walls, towers, and cupolas rise boldly defined against the background of neighbouring Apennines ; and when lit by the rays of a setting sun, whilst purple evening tints rest on those mountains, the scene struck me as one of the finest and most fascinating, among those that combine architecture and landscape, of all I had witnessed in Tuscany and Umbria.

Lucca, the paradise of the archæologist, the city which possesses in its churches finer monuments of the early Middle Ages—that is to say of the tenth and eleventh centuries—than any other city in Italy, was reserved for the *pièce de résistance* of this memorable tour.

The situation of Lucca, in the lap of an amphitheatre of hills, is very pleasant ; and the walks upon the ramparts, which completely encircle the city, is one of the finest promenades in Europe. The Sunday of my visit was calm and windless, but the leaves of the plane-trees, which here and there form short avenues, were falling fast and rustled beneath my feet, as in the course of the day, between the services, I circumambulated the city, admiring on the one hand the works of God and on the other those of man. The weather was beautiful, the outlines of the neighbouring hills were rounded into the finest curves, and the level plain near

at hand, under the most careful cultivation, was now robed in its autumnal dress of russet-brown.

To say nothing of the glorious Cathedral and the numerous churches, some of which will be found detailed later on in these pages, there are the statues and bas-reliefs of Civitali—an artist whose works are hardly to be found anywhere else.* They have a character and an expression of their own, and mark a distinct period in the history of sculpture. And, above all, that great artist, Fra Bartolommeo is in his glory at Lucca ; and no one who has not been there can have any adequate conception of the power and grandeur of his genius. In the Church of San Romano, where on St Cecilia's Day I heard the best performed musical Mass it has ever been my fortune to attend in Italy, I looked in vain for the celebrated Madonna della Misericordia. Much as I had heard of this picture, and high as were my expectations, the sight of it when I found it in the Palazzo Publico, fairly took me off my feet. The figure of the Virgin, a girlish and lovely one, full of warmth and feeling, rises from her throne, stretching forth her hands to Our Lord in glory, in the attitude of supplication, her mantle extended over crowds of

* Civitali was a native of Lucca, and flourished in the latter half of the fifteenth century. He was a barber for the first forty years of his life, and then suddenly became a sculptor, and attained to considerable eminence in his new profession. Among his works must be named, the marble pulpit ; the effigy of St Regulus above his altar in the south transept ; the monument of Pietro da Noceto, Secretary of Pope Nicholas V. ; and, finest of all, the statue of St Sebastian behind the octagonal marble *Tempietto* of the *Volto Santo ;* all in the Lucca Duomo. This *Volto Santo* is an ancient crucifix carved in cedar, and only exhibited on great occasions. Before it hangs a lamp of pure gold, a votive offering of the Lucchesi, when their devotion was quickened by the approach of the cholera. This little temple is under one of the arches on the north side of the nave of the Cathedral. Of singular beauty are Civitali's two small angels kneeling on either side of the tabernacle above the altar of the Chapel of the Blessed Sacrament in the south transept.

people who pray to her. Above is the First Person of the Trinity with several cherubs, and a tablet on which are the words, "Miserior supra turbam." Behind the Virgin, cherubs are holding a sort of canopy over a large number of persons. In front are many portrait figures. An old woman in red is admirable—also a kneeling magistrate in a robe of the same colour, and an ecclesiastic, his brother. It is not easy to say in what respect this picture of Bartolommeo's falls short of the best works of the best masters. Drawing, colouring and expression are all fine; the composition, noble; the draperies beautifully managed; and its tenderness and devotion most admirable. Kugler says of this great painter that "generally speaking, we feel the want of that inward power, so essential to the perfection, and even conception, of grand and elevated subjects." With deference to so eminent an authority, this seems to me to be a hasty and erroneous judgment. Surely his works in Lucca, and his admirable St Mark in Florence, must have escaped the critic's memory, when he penned this depreciatory remark.

In Bartolommeo's works there is no want of inward power, no want of elevation and grandeur; but, on the contrary, truth, religious feeling, correct drawing, and especially a splendid tone of colouring, which is only equalled by the Venetian school. In another work by him, of uncommon merit, St Catherine and Mary Magdalene are kneeling, and the Almighty above. Mary Magdalene is in red, and holding a vase—St Catherine in a kind of monastic robe of yellow—both admirable figures.

In the cloisters are some curious old frescoes illustrating the life of St Dominic—the church by the way is still served by fraternity of his order,—in one of which he is seen hauling the devil along in a very unceremonious manner,

much like a constable dragging an unwilling culprit to prison.

Reverting to the musical Mass which I attended at St Romano's on this morning of St Cecilia's Day, I may add that the Office was taken by a choral and instrumental society in Lucca, who sat out of sight behind the high altar, to a setting in a grave style by one Amatucci, and that at the Offertorium the band played an Adagio of Schumann's in excellent style. The celebrant, deacon and sub-deacon, who wore crimson vestments over their albs, and entered the sanctuary with their amices drawn over their heads, but which they turned down on reaching the altar, were quietly and reverently served by one acolyte in an alb, over which was a short white silk cape.

The Cathedral of Lucca, originally a Romanesque building, has been so often restored and altered, that within it presents all the features of a Gothic building. A most charming effect is gained by continuing the triforium across the transepts, and latitudinally over the centre of the same. The capitals supporting the arches of the nave and the vaulting are extremely bold and effective, though to many minds the acanthus leaf in juxtaposition to Gothic tracery will always be an offence. The difference between the triforia arches in the nave and those crossing the transepts is that the former are round, and the latter pointed, and therefore the latter gives a far finer scope for the display of that delicate tracery in which the interior of this Cathedral stands unrivalled in Italy. The manner in which the nave triforium is returned across the west end is undeniably beautiful.

In a chapel within the Cathedral is one of Fra Bartolommeo's most delightful and cordial compositions, The

Virgin and Child, with St Stephen and St John the Baptist, and below a child-angel singing to a lute, with a heart full of music and a face full of heaven. The Child in the Madonna's lap is listening to the strain, and His little form seems fluttering with delight, while a faint, soft smile of sympathy plays round the Virgin's lips. What a soul that cloistered monk must have had—"who never had a child"—to paint a picture so full of human as well as divine feeling.

After brief halts at Viareggio—where I hugely admired the grand Roman-Ionic colonnades of white marble in the Church of San Andrea—Genoa and Turin, I was set down in the afternoon of St Clement's Day at the little station of Susa, one of the most delightful of old Italian cathedral cities, nestling in a valley of the Piedmontese Alps shortly before entering the Mont Cenis tunnel.

The woods were yellowing with the frosts, and there was a calm sunlit haze everywhere, as if Nature was welcoming her winter rest. There were visits to the little Cathedral of St Justus, which, though a good deal modernised, contains several features of archæological interest, notably its truly noble Lombard Romanesque tower, finished with a charming Cinquecento cresting and a metal spirelet; and to the splendidly preserved Corinthian Arch or City Gate of Julius Cottius (B.C. 8), a chieftain of the Alpine tribes, who submitted to the Roman authority, and who has recorded his dignity under the humbler title of Prefect. A somewhat remarkable feature of this work is that the columns are set on a pedestal which raises them considerably above the pilasters of the arch.

Quitting Susa in the brilliant forenoon of a clear, bright,

frosty day, I journeyed rapidly through France, halting only between Modane and Paris at Tournus, with whose solemn Burgundian Romanesque Church of St Philibert it was pleasant to renew an acquaintance; Montereau, with its charming parish church, a curious *mélange* of Pointed Gothic and Early Renaissance, not very large, but charming in every way; and Melun, where the picturesque flamboyant St Aspais, and the more deeply interesting Romanesque and Early Pointed Notre Dame caused the few hours at my disposal there to fly as if on silver wings. Besides these treasures of French ecclesiastical art, I seized the opportunity of making acquaintance with several of the noble churches, whose appearance from the railway had captivated my attention on previous journeys, Moret-les-Sablons, between Montereau and Melun, and Persan-Beaumont, Chambly and Borneuil, between Paris and Beauvais.

All was life and bustle in the pleasant old capital of Southern Picardy when I reached it shortly after noon on Saturday, 27th November, and although the feet of the strollers in the boulevards encircling it rustled through the sere and yellow leaf, yet rich masses of brown and russet foliage still hung upon the trees, and lit up into gold in the sun.

The great transepts and choir of the Cathedral uplifted their pearly-grey masses into a cold but bright blue sky; the surrounding hills and woods were mellowed into sober purplish-grey tints, but over them all the sun looked down with that peculiar red glow which is only seen in November.

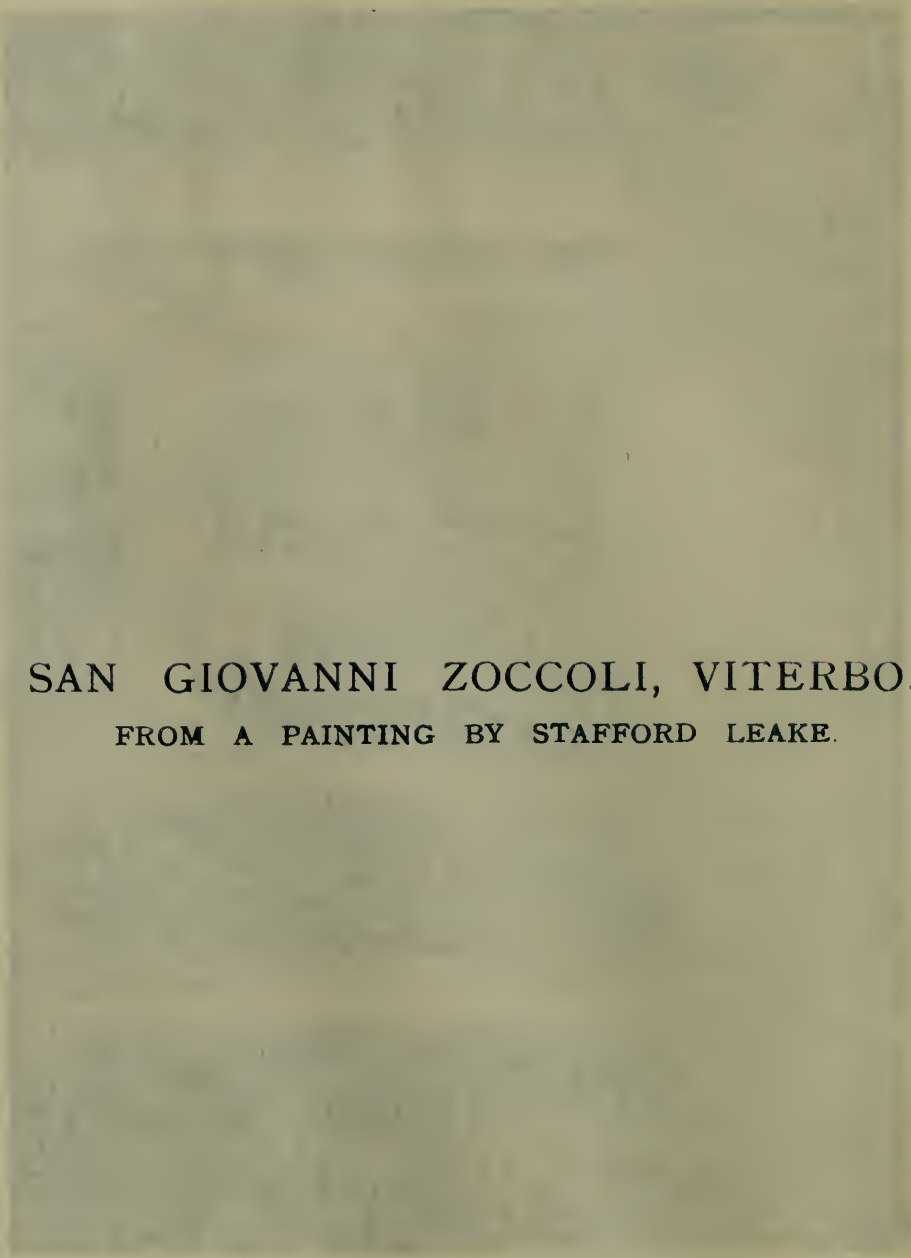
The next day, Advent Sunday, was just such another, and with pleasant anticipations of the solemn services in the Cathedral, I rose early, and shortly after eight o'clock

was pacing the spacious aisles and procession path of this "tall man on tiptoe," the awful silence which brooded over it being alone broken by my own footfall and the occasional tinkle of a bell from the chapel, where Low Mass was proceeding.

After a largely attended Low Mass at nine o'clock in the Basse Œuvre—that simple, unpretentious Romanesque fragment of the old Cathedral which covers the site of the contemplated but never achieved nave of the present colossal edifice—the grand service of the day commenced about a quarter to ten with the Chapter Office of Terce, at the conclusion of which the versicles proper to the occasion were sung with organ accompaniment and most thrilling effect to the beautiful melody of the "Jam lucis orto sidere." High Mass immediately began, the celebrant, deacon and sub-deacon being vested in violet "folded" chasubles, and the choir rulers in copes of the same colour. The canons wore long black cloaks over their surplices, and the "enfants de chœur" looked charmingly picturesque—and "Coney-esque"—in the little scarlet hoods which were drawn over their heads in continuation of the tippet which they ordinarily wear. The music, to the ancient Plain Chant, was most solemn and appropriate to the occasion, and together with the ritual offered a marked contrast to the slovenly performances I had witnessed in too many of the Italian Cathedrals.

The neumes sung at the conclusion of certain portions of the Divine Office were most grand, and accompanied as they were with much taste on the organ in the choir—which alone was used at High Mass—rose to the vaulted roof in the sublimest manner, creating an impression which will never be effaced from the tablets of memory.

At half-past two grand solemn Vespers were sung, when, it being "The First" of some festival of the Blessed Virgin, whose precise appellation I cannot recollect, the copes worn by the clergy and choir rulers were white. For the Office Hymn at Magnificat we had the "Ave Maris Stella" to that lovely melody given in most of the French "Paroissiens," and with its dulcet strains lingering in the ears I took a final glance round the Cathedral, looking awful in the dusk, and a stroll about the boulevards, now beginning to be dotted with lamps, until it was more than fully time to catch the train for Amiens. Hence, after the sojourn of a night, I entrained for Arras —a melancholy old place, but with a glorious Grand Place, and a dignified, severely Classical "Empire" Cathedral— and so on to St Omer, which I reached the same night, in readiness for the boat from Calais the next morning.



SAN GIOVANNI ZOCCOLI, VITERBO.

FROM A PAINTING BY STAFFORD LEAKE.

CHAPTER II

The Arts Subsidiary to Architecture—I. Stained Glass and Painting

ARCHITECTURE is mainly deserving of being ranked amongst the fine arts when it calls into action the varied and ingenious resources which the art of man has discovered and perfected. It is barely sixty years since that the architect required, even for some of his largest works, churches, public buildings and palaces, little else than good masons, bricklayers, carpenters and plasterers. The bald and meagre imitations of ancient styles (excellent in themselves) which occupied the attention of most of the architects of the eighteenth century, to draw no nearer our own time, afforded no scope for artistic talent, and the works then executed, with a few exceptions, will never confer on their designers the ennobling title of artist. Thus, no artists themselves, they called in no art to their aid, and Europe was cumbered with ugly masses of stone and wood, in which the builder and not the artist triumphed, and to which the name of architecture in its full meaning is quite inapplicable.

True architecture includes the practice of all the arts, and those buildings are the noblest, most satisfying, and most interesting which have required and received the aid of the artist in marble, stone, wood, mural and vitreous colour, metal, mosaic work and so on.

In Italy, the climate, purity of atmosphere, and cheapness of coloured materials had much to do with the pre-

valence of brilliant and beautiful colour, both inside and outside of buildings. The Italians also employed materials for external colouring which were equally accessible to us, and which indeed have been introduced within the last sixty years or so into English architecture ; such as terra-cotta, ceramic ware, and glass mosaics. The most refined terra-cotta ware is that found at Ferrara, with Cinquecento details ; but there are also many beautiful things at Bologna, and the cloisters of the Certosa near Pavia are very interesting and instructive examples of the use of this material. It is said that terra-cotta being a cast material led to flatness by the avoidance of undercutting, and to the lack of interest by the repetition of features, but the Italians do not seem to have fallen into either trap—their terra-cotta work is full of vigour, sometimes, as in the Ospedale Maggiore at Milan too much so, and the more important features were seldom or never repeated, but were undercut, and modelled like features in stone or marble, the mould being necessarily broken in the production of the first cast. The repeated features are usually elaborately carved with running ornaments, only a few fillets being left plain.

This has two advantages: it prevents the unavoidable flatness of the mouldings being noticed, and hides the imperfections of the joints caused by the unequal shrinkage of the material. Ceramic or majolica ware, such as we see at Pistoja, was glazed or coloured, and belongs to the latter half of the fourteenth century. The colours are mostly blue, green, purple, or yellow. It is often used internally as well as on the outside of buildings, but is found with few exceptions in decorative friezes and panels.

Another mode of external colouring is by the use of striped work, both in white and dark green (practically black)

marble, and in white marble or stone and red brick. Sometimes this treatment has an irritatingly unquiet effect, especially when photographed, but on the whole is satisfactory, and gives interest to many an otherwise flat-wall surface, as for instance in the aisleless naves of the huge churches built by the Preaching and Mendicant Orders, and on the exterior of San Giovanni at Pistoja. The bands are invariably horizontal, but there seems to have been no restrictions as to depth. Sometimes the dark and light bands are about equal, sometimes the proportion is very unequal, but white is always in excess.

Glass mosaic is employed everywhere, almost to the exclusion of other forms of decoration, in the interiors of all the important early Christian churches in Italy. The ground of these mosaics is sometimes a dark rich blue, but more usually golden. The tesseræ vary in size from that of a finger-nail or larger to an almost microscopic minuteness, and no particular care seems to have been taken about their exact form. They are arranged in rows or lines, following the contour of the objects represented, the features hard, and other important parts being drawn with the smaller pieces, and the ground-work and flat surfaces with the larger ones. The drawing, although stiff and conventional, is more decorative in character than the highly finished productions of a later age. The colour is magnificent in the extreme.

This branch of art had been entirely neglected in our own country until the great question of the decoration of St Paul's Cathedral, half a century ago, secured for it some attention, for which we were principally indebted to the industry and talent of Sir Digby Wyatt. But in the same Cathedral, after years and years of patient waiting, tentative

experiments, and suffering from that "hope deferred which maketh the heart sick," we have seen the art raised, under Sir William Richmond—however much we may object to the *style* employed—to what we may consider the culminating point.*

In the adaptation of various coloured marbles to this particular and perfectly normal species of decoration, no people have so distinguished themselves as the Tuscans, who have practised it with signal success, in more or less good taste, for many centuries.

Of a peculiarly durable nature and capable of producing the most varied and charming effects, it has been applied by them to almost every purpose of external and internal ornament, as for instance on the façades of Orvieto Cathedral and the Church of San Frediano at Lucca ; † and the interiors of the ancient basilicas in Rome, Ravenna, Torcello, etc.

Although the Duomo and Campanile of Florence are nearly covered with inlaid marble, sometimes in very beautiful designs, it is perhaps not very well fitted for external use, except on a very small scale, even in so fine a climate as that of Italy ; and although now degraded, by a false idea of its capabilities, to the inlaying of tables with foolish and unmeaning representations of such subjects as books, music, pictures, and what not, it was at one time, especially from the thirteenth to the sixteenth century, applied principally as an adjunct to architectural effect, and presents a large and interesting series of very beautiful designs,

* Salviati's mosaics in the eight great spandrels of the dome of St Paul's, and Sir William Richmond's in the choir, choir aisles, and "quarter domes," afford interesting comparative studies of the *new* and the *old* style of mosaic work, and critics take their sides according to their predilections.

† Illustrated on p. 128.

principally executed in black marble on a white ground. The earliest examples are still the finest, and the inlaid pavements of the Cathedral at Viterbo, of San Miniato, and of the Baptistery at Florence, executed at the commencement of the thirteenth century, exhibit some fine specimens of its excellence and durability. The most admired examples are taken from pavements and memorial slabs. As regards the former, I need proffer no reasons for its use, wherever the application of an ornamental stone floor is required or its substitute for terra-cotta, but as regards its application to memorial slabs, there is a difference of opinion among experts.

There is no part of Europe entitled to greater respect from all who honour Art, tested indifferently by the excellence and variety of its monuments, the spirituality of its artists' productions, or the honourable consideration in which their works were held by all ranks of society, than that of which this book principally treats. I mean Tuscany. This high distinction was in a great degree due to a fortuitous union of elements in the constitution of Florence in the thirteenth and fourteenth centuries, such as may never again occur. The favourable position of the city for commercial pursuits, and probably some congenial sympathy on the part of the citizens, early made it the seat of a prosperous trade in, and manufacture of, woollen goods. Its association with the Ghibelline cause nourished aristocratic feelings of veneration for feudal nobility, while the sanctity of the relics with which its earliest religious structures were endowed, fostered, more particularly among the democracy, a fervent devotional respect for everything ecclesiastical.

Through these three sources, an enlightened oligarchy,

a proud nobility, and an ever-active Church, ample patronage was provided for artists ; and, as has for ever been the case, genius sprang to life in profusion at the all-powerful summons of wealth and honour.

There was, however, yet one more charm of great potency at work to aid, and which indeed mainly generated, the particular class of excellence to which I shall draw more special attention in various parts of this work—I allude to that particular veneration for technical excellence, and honest work, which the municipality expressly desired should characterise every work of art for which they gave a commission. Men whose fortunes had been made by the reputation of their skilful weavers, and of their sterling florin—the only pure gold coin of its time—could scarcely tolerate in those magnificent structures, which were to be the outward and visible emblem to foreigners of their state, either bad, scamped work, or dishonest material.

Handicraftsmen of all kinds were honoured each in their several degrees ; guilds and confraternities were erected with special privileges, and the services of all were enlisted to heighten with every external magnificence the pageants of the community, and the monuments of architecture and the arts ancillary to it, which were to be produced for the public enjoyment, and yet more for the public honour. The triumph of the artist was to Florence the triumph of one of its skilful children, whose talent was the manifest source of ease and prosperity to all. Hence the public rejoicings in the "Borgo-Allegro" over the strides made in painting by Cimabue ; the public gratulations over the exquisite manipulation of marble-work and mosaic by Orcagna in the Or San Michele ; over the brilliant ability of Donatello, Ghiberti, and Luca della Robbia, in sculpture;

and over the originality of Giotto and the daring of Brunelleschi in architecture.

The public buildings in those palmy days of art were looked upon as demanding the co-operation of all ; and as each man who brought of his best to the work received at the hands of his fellow-citizens, both in money and good esteem, the full value of whatever he added to the common stock of beauties, neither the greater men were permitted to appropriate the honours of the less, nor were the less permitted to filch the credit due to the loftier spirits. Hence arose a co-operation among artists and artisans of all kinds, such as has been scarcely ever known in the world's history, and hence is derived much of the peculiar excellence and interest of the principal structures time has spared to us upon the almost classic banks of the Arno.

In this volume space permits me to dwell upon three only of the many technical arts which contribute to this excellence : stained glass, painting and sculpture, though allusion will frequently be made in these pages to other of the ancillary arts, such as mosaic, marqueterie (in both of which the Italians excelled), orfevrerie, and casting in iron and brass, as exemplified in the superb screens and gates, which are among the chief glories of Italian work between the fourteenth and the seventeenth centuries. To all these it is proposed to devote some space in a subsequent volume.

Amongst all the arts ancillary to architecture, there is not perhaps one so capable of imparting splendour to a building as that of stained or painted glass ; a fact which appears to have been known and practically applied from the earlier period of the Christian era to the present time, with a break of a century or so.

The deep and brilliant tones, the fine drawing, the simplicity and the solidity of the examples of the fifteenth century in Tuscany, resembling in character the best productions of the early Venetian painters, gave place to works of a more ambitious and flimsy nature ; and we perceive in the first quarter of the sixteenth century a complete divergence of style in the great windows of Arezzo Cathedral, executed by the so-called William de Marsiglia or Marcilla, in 1523. The qualities alluded to in the fifteenth-century subjects are lost, and the encomiums of Vasari, who describes them as something rained down from Heaven as a consolation to mankind, is certainly due to the Florentine, Lucchese and Sienese examples, than to these somewhat flimsy and straggling compositions ; but Vasari was an Aretine. About this period also works *en grisaille* became very frequent. These are painted with enamel monochrome, on a white field, and though not very effective, are pleasing, from the fancy and skill exhibited in their execution.

Such are the windows of the Laurentian Library at Florence, designed, if not executed, by Raffaele's favourite pupil, Giovanni da Udine, about 1540. Contemporary with this fashion, a richly-coloured system of glass-painting, by Swiss and German artists, was much in vogue ; generally on a much smaller scale than that hitherto practised, being chiefly used in civic and private residences. At the end of the fifteenth and during the sixteenth century, and even later, Nuremberg, Ulm, and Freiburg-im-Breisgau, were especially famous for works in this style ; but this last flitting gleam of departing splendour had, by the eighteenth century, nearly died out, and from that period, as with us, glass painting, in common with all the decorative

arts, as applied to architecture, lapsed into a feeble Classicism, and then fell into desuetude and decay.

Of all the Italian stained glass none surpasses the early fifteenth-century work in the Duomo at Florence, in point of profusion, brilliancy, and excellence of design and execution. It certainly excels all other that I have seen, and appears to have been made from slices of large gems cut out and formed into histories and figures, just as they make Florentine mosaic of the present day. At the *Opera* I was shown some pieces of this glass ; it was blue, of a greenish-grey tone, and very like what Sir Edward Burne-Jones employed as the background to the windows he designed for William Burges at the east end of Waltham Abbey, fifty years ago. I observed that the effect of this dull green-grey blue is to bring up the other colours, and render them more brilliant ; whereas when a bright blue is employed for the background a contrary effect is produced.

All this glass in Florence Cathedral deserves to be studied most attentively, as I fully believe no better is to be found in Italy. It is, however, probable that it may owe something to the intense light of a southern climate, which would allow the artist to employ more toning than he would venture to do in this country ; but then there would remain a great deal to be accounted for as regards the harmony of the colours, etc.

In the fine stained glass which fills the windows in the apsidal choir and square-ended chapels of Sta Croce, as well as several in the nave of that vast Franciscan church, I observed that the canopies and tracery are not formed of yellow glass drawn with black lines, as is usual with us ; but the members of the tracery are formed by the immediate juxtaposition of different colours. For example, a

trefoiled light would have the light itself of dark ruby, the trifoliating arch a narrow band of yellow, the spandrel spaces between the cusps and the outer arch, green ; this arch itself white, and the glass external to the arch, blue. A circle in the heads of traceried windows in Italian Gothic churches is very often occupied by a Crucifixion, as in Sta Croce, or by an Annunciation, as in San Petronio, Bologna.

The window seen over the high altar in Sta Maria Novella at Florence is a triplet of broad lancets within an arch, the spandrels relieved with three circlets of tracery, and it contains what engaged the greater part of my time in Sta Maria Novella, stained glass of so superb a character that it deserves to be ranked amongst the most remarkable and effective examples to be found in the Cinquecento style. It is believed to have been executed in 1490, by Allessandro Florentino.

Each side light of this triplet contains three figures of saints in niches, placed one over the other, surmounted at the top by a dome, presenting a mass of powerful and brilliant colour, an excellence of design and execution, and a breadth of light and shade, such as can seldom be met with ; and when the setting sun throws its rays full on these windows nothing more wonderfully gorgeous can be conceived. It is then we arrive at the conviction that it is only by painting on glass that the colourist can hope to obtain effects to vie with the most beautiful tints of Nature, as seen on birds, insects, shells, jewels, in comparison with which the greatest efforts of the Venetian and Dutch schools of Delacroix or of Etty appear dull and lifeless. This may be accounted for by supposing that, in the case of an oil-painting, the image is impressed on the retina of the eye

by reflected light, whilst in that of a window the object is cast on it by direct rays.

In these windows the designs are composed like those in the Duomo, of irregular pieces of glass, without any regard as to where the lead-lines may occur, except in the faces, and even then, occasionally the artist was not very particular. The pieces of glass in Sta Maria Novella are, however, generally of larger size than those in the Duomo. There are very few portions left perfectly white, and the lightest coloured are always of a warm cream or light straw tint, the shadowed portions hatched in with rich brown bistre lines. The skin is generally of a rich, somewhat red, sienna tint, with warm brown shadows; and all the latter are strongly marked, especially in the draperies; indeed the whole system employed reminds one of the great school of early Venetian colourists, represented by Cima da Conegliano, Marco Basaiti, and Carpaccio. The features, extremities, and anatomy (when seen) are excellently drawn; the faces of the men are characterised by a manly nobility of expression, and those of the women by much sweetness and grace—in striking contrast to those in too much modern work, where they are, as often as not, the personification of silliness. The artist has felt himself at liberty to apply colour arbitrarily to the architectural accessories: there is little attempt to be matter-of-fact in these aerial buildings, which glitter with all the splendour of works composed of the most precious stones and jewels; and when masses of colour occur, they are generally rendered luminous by small bright dots on a darker ground of the same tint. In the draperies two particular kinds are observable; the one black, which, brightened up by some pattern, such as white stars, becomes of essential service as a key and a

contrast to the brighter colours; the other a dark purple, of incomparable beauty. As I have already noticed in the Duomo windows, the lead-lines suffice to give distinctness and force to the whole design. The borders of the Novella windows are boldly designed and very effective, and plainly show how much labour was frequently wasted in the minute ornament too often seen in the stained glass of thirty years ago.

The greatest impulse given to the art of glass-painting in Italy was due to men of northern birth or education. Even at Venice a German monk of the minor order of Franciscans, who was known as the "Frater Teutonicus," seems to have been the leading genius of his art there at the early part of the fourteenth century. His works were so much esteemed as to become models of the art, and copies are especially described as being carried out in due respect to him, painted in his manner, "pictæ ad modum Teutonicum." In Baldinucci's life of Lorenzo Ghiberti is given the history of these glorious windows in the Florence Duomo. Ghiberti was not only the greatest sculptor of his time but a glass painter. "Being curious," as Baldinucci describes him, "in everything appertaining to the arts, he turned his attention to the noble work of that kind of painting which is called the mosaic of coloured glass." This is a remarkable expression, "quella sorta di pittur a che dicesi musaico di vetri colorati," as correct in its definition of the art as of its technicality. Ghiberti, dissatisfied with Italian glass and glass-painters, having heard of a Florentine who had learnt the art in Lübeck, and was then living there, represented the case to the council of the *Operai*. In Lastri's work, called the *Osservatore Fiorentino*, of the eighteenth century (a mine of curious information on art and archæo-

logical subjects), there is given the text of a document drawn up by that council of artificers, in 1436, resolving that this famous glass-painter should be invited to Florence to paint the window in the cupola of Sta Maria del Fiore ; that he should be brought with all his family, without cost, from Lübeck, and be protected from all harm and loss, that he might work in security, and that his art might reflect honour upon his native Florence. Ghiberti designed all the windows but one, and this Livi da Gambasso painted them in his German manner. The remaining window, representing the Coronation of the Virgin, was designed for him by Donatello.

There is an interesting description in Lastri's work of a convent at Florence, near the Porta a Pinti, destroyed at the time of the siege, formerly inhabited by a religious company of glass-painters. He calls them "Frati dipintori di vetri da fenestre." Among others who lived and worked with them and designed for them was Pietro Perugino.* Fra Granacci used also to make their cartoons. The monks were good chemists ; and even their Prior used to occupy himself in grinding ultramarine for Perugino's frescoes. The cartoons which Perugino made for these glass-painters are recorded as being those for the Duomo, the Or San Michel, and the Certosa. Lastri calls these cartoons "Pitture ad ornare i vetri delle finestre." But these good glass-painting brothers had learnt

* Donatello, Ghiberti, Perino del Vaga and Perugino designed for glass. Those giants were not too big for such an art. Their remains in it are but few indeed. Their style may be in a degree inferred from contemporary works, and they are grandly bold and vigorous, and in their best specimens rich in that refinement too, from which a true artistic sense could never err, even in its most dashing and reckless humour.

their art principally from the schools north of the Alps, whence they came to Florence at the end of the fourteenth century.

The other founder of a northern school in Italy was a Frenchman. Vasari has written his life under the name of Guglielmo da Marcilla ;* Marseilles was, however, not his birthplace. His family was of Verdun, in the north-east of the country. To this Frenchman, more properly called Guillaume de Verdun, is due the last development of a good school of this art in Italy. He worked at his art throughout, made the cartoons, translated his subjects into glass, and even attended to the setting of the leads.

At about the same time other French glass-painters were invited to Italy, and worked with Pietro del Vaga, who designed some of their works at the Vatican. Vasari writes also in praise of some Flemish artists who came to Italy in his time ; and so much was he captivated with their work that he himself learnt it at the hands of a pupil of the famous German Beato Giacomo. But with the sixteenth century the wholesome traditions of the northern school waned away, and the history of glass-painting in Italy was closed.

Why, the reader may ask, was it that such men as Lorenzo Ghiberti, Perugino, Perino del Vaga, Giovanni da Udine, and others, needed to call to their country of the arts in their very halcyon days the northern Jacques Allemand from Ulm, Livi from Lübeck, and Guillaume from Verdun? Were not those giants of art capable of managing painted windows? No, by their own confession,

* Specimens of Marcilla's work may be seen in the windows on the south side of the nave of Arezzo Cathedral.

that art was a special one, not their own. It was not the mere glass that they wanted from the north ; they had that glass already. The well-known French and German *smalti* were at their hand in universal use in Italy. What they needed, and what they sent for, were men who could *translate their works into glass.* There was the secret ; there was the difficulty. The pencil of Ghiberti had known what to put on the cartoon, but it was the German-taught glass-painter who knew what of it, and how, to put *into* glass ; and both were pleased with each other's work, though both were different. Let there be nothing said, therefore, about placing a limit on high art. If Raffaele had pencilled the mere outlined groups on a Pompeian or an Etruscan vase, they might have been divinely beautiful. Let us have no limit to the highest attainment of design ; but let each office of the art be recognised in its place, and *there* perform its duties. Let us have the picture, the fresco, and the window, each as beautiful as art can make them, in each case wrought on different principles, as beautiful as Perugino used to design them, or as the Beato Giacomo could translate them into glass.

In our own country we owe much to Mr Winston's devotion to the art of glass-painting, a debt of great gratitude, waiving all questions of idiosyncrasy. The thin poverty of so much of the modern glass produced during the first thirty years or so of the English Gothic Revival was due to its chemical purity—the rich effect of ancient glass resulting from the large admixture of what modern manufacturers would call impurities. The former was like the unsuggestive flatness of hot-pressed letter-paper ; the latter resembled the texture of well-grained canvas to paint upon. Our love of perfect technicality has often been

the ruin of our arts in England. This letter-paper style of glass was the only material available for painting when Winston threw his energy into the subject. Against this he at once waged war. Glass-makers may have known how to make it otherwise, but they did not, and they would not. It was very much due to Winston's pertinacity that they were induced to do otherwise. To verify dates of glass-paintings when the renaissance of mediæval art in England was in its infancy was not an easy process. Winston, however, was a master of it. For instance, the great east window of Gloucester Cathedral, which is not only the largest but one in England, but one of the finest specimens of old glass in existence—there was no reliable record of its history. But Winston so elucidated it as to leave no shadow of doubt as to who were the principal persons interested in it, the one for whom it was done, and the precise year in which it was erected. Moreover, he personally supervised its restoration when, about 1862, through the care and liberality of Dr Jeune,* it was placed in the hands of Messrs Ward and Hughes for that purpose.

Winston accumulated a great store of precedents, and wrote with excellent judgment upon them. Since his death in 1864, others have taken up this great art, and a more enlightened public interest has been drawn towards it, its individuality as an independent branch of art more clearly appreciated, and its genius given its proper scope. There is no fear for the art of glass-painting in England now, except one, and that is the danger of its running into absurdity, as unhappily is evidenced by some windows in

* At that time Canon-Residentiary of Gloucester, afterwards (1864-68) Bishop of Peterborough.

St Etheldreda's, Fulham, and St Peter's, Clapham, which are, to use the mildest term—childish.

As an art, stained glass in England at the present day —taking it all round—is standing firm on the sure ground of its own merits ; and artists, relieved from the trammels of other arts and systems, can revel in the glory of their glass. I may venture to say that, within the last six years or so, I have seen as much of modern stained-glass painting, both at home and abroad, as has fallen to the lot of most people ; and I can confidently affirm, to mention only such triumphs of the art as Messrs Clayton and Bell's glass in the great west window of King's College Chapel, Cambridge, St James', Bury St Edmunds', Truro Cathedral and St Augustine's, Kilburn, Mr Kemp's in St Agnes, Kennington Park, Messrs Lavers and Westlake's in the east window of St Paul's, Knightsbridge, and Mr Victor Milner's in the exquisite church built from Mr Temple Moore's designs at Sledmere,* that in this particular art, ancillary to architecture, England at the present day is without a rival.

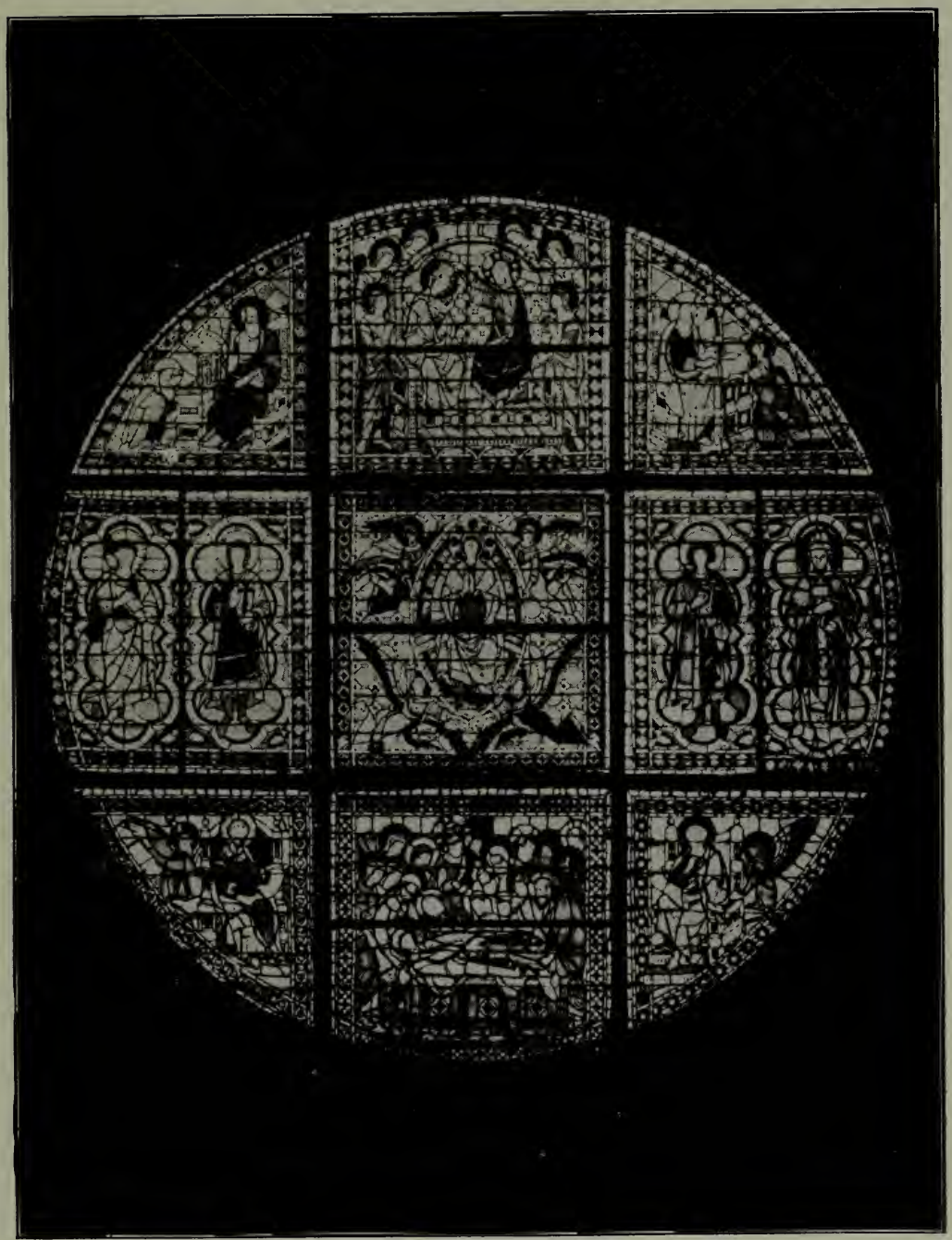
Central Italy is far richer in stained glass than Northern, and it appears extraordinary that more attention has not been given to it. Amongst the finest works may be more particularly mentioned, at Florence, the very rich early Florentine Gothic windows of Or San Michele, and Sta Maria Novella, also those in the aisles and row of eastern chapels at Sta Croce ; several windows in the Duomo, said to have been carried out from the designs of Ghiberti and Donatello, the great circular window (the Descent from the Cross) by Ghiberti, in Sta Croce, and the circular window of San Spirito. At Lucca, in the apse of the

* One of a group of churches in the neighbourhood of Driffield, restored or rebuilt by the munificence of Sir Tatton Sykes.

Cathedral, and in the Church of San Giovanni is some magnificent old glass; at Siena, the large rose-windows at the west and east ends of the Cathedral are very lovely, the former, representing The Last Supper, designed by Pierino del Vaga, and executed by Pastorino. In the Church of Fonta Giusta at Siena are some fine pieces; in the two-light Middle Pointed window inserted in the Romanesque apse of San Paolo a Ripa at Pisa are exquisitely tinctured half figures of saints; in the Duomo there is some, rich in colour, but confused in design; and at Prato, in the Cathedral, somewhat coarse and crude. The large windows in the south aisle of Arezzo Cathedral are of sixteenth-century date, those in the apse much earlier; a circular window in San Francesco, and some excellent examples in Sta Annunziata, also at Arezzo, will repay study; then there is the enormous Gothic window in the square-ended choir of the Dominican church at Perugia; and lastly, the entire series of windows in the Lower and Upper Church of San Francesco at Assisi, principally of the fourteenth century, and of a remarkably ornamental character.*

To the mediæval Italians painting always was the art *par excellence*, and they cultivated it with the same earnestness and ability which distinguished the Cisalpine nations in elaborating their beautiful style of architecture. In our buildings painting was always kept in strict subordination to structural necessities; with the Italians the structure

* Modern Italian glass-painters of a generation or so ago seemed to have no idea whatever of imitating the glorious colours and drawing of the mediæval work, for there is some in the northern transept of the Lower Church at Assisi which for badness outstrips all the efforts of some of our very earliest revivalists. It belongs to what may be called "the painted blind" school of glass-painting, such as we see in those sorry windows on the north and south sides of Peterhouse College Chapel, Cambridge.



THE EAST WINDOW OF SIENA CATHEDRAL.

was generally considered as less important, and never thought to be complete or perfect till the painter had covered every available space with the productions of his Muse.

Italian art is to that of other European schools what Athens was to Greece. The very instinct of art seemed to have taken a deep root in a land favoured by Nature, and which history had rendered Classic. But there was still another cause which gave to art in Italy so vigorous a quality. She was by nature sensitive and æsthetic to a high degree. Her mountain fastnesses had checked the deluge of the barbarians after the fall of the Roman Empire; thus the traces of ancient civilisation had been preserved to her, while the freedom of her municipal system and the independence of her republican institutions, all aided to secure to art just those conditions most favourable to its progress. Rich and powerful commonwealths, governed by eminent citizens, sprung into existence, and became the fostering centres of art. Thus Venice and Genoa acquired great power and influence, their ships covered every sea, and "Italian factories rose on every shore."

Again, the influence of the Church was a powerful incentive to art; for, as Lord Macaulay has so finely observed, "the Roman Church has enriched sculpture and painting with the loveliest and most majestic forms. Of all religions it is the most poetic; it has united the awful doctrines of the Christian faith with the 'fair humanities' of ancient superstition. Its legends, martyrs, and saints vie in interest with the mythological fables of Greece, and have become the finest themes of religious art."

To those whom humility and purity of heart have gifted with clearness of mental vision, there is something inexpressibly touching and strongly calculated to excite true devotion in the sight of even the rudest attempts of the Primitive Church to perpetuate the fervent recollection of the merits of Christ and His saints, and to set forth in characters legible even to the most unlearned, the jewels of our Holy Mother.

The simplest picture of the Blessed Mary, ever Virgin, bearing in her immaculate arms the Infant Jesus; the rudest delineation of one of the miracles whereby it has pleased God to glorify the saints of His Church, cannot fail to excite in minds duly disposed to acts of faith and love the most truly devotional disposition. To the poor and illiterate such aids are invaluable. *Illiterati quod per Scripturam non possunt intueri hoc, per quædam picturæ lineamenta contemplantur.*

The consecrated statue or picture which the iconoclast impiously destroys have been to many the books of life in which to learn obedience and love. Nor is the existence of such palpable and striking emblems of inferior utility to the wise and learned. In holes and caves of the rocks the Church may take refuge in times of persecution, and there offer her sacrifice of praise and prayer. But in brighter days it is the bounden duty of all to dedicate to the service of God the best riches of every art. And this is a duty, not because the Almighty or the goodwill of saints and angels can be purchased with offerings of wood or stone—which it would be blasphemy to suppose—but because such has ever been the wise rule and practice of the Church since she vanquished her pagan persecutors.

There is one danger connected with this offering of the

results of human talent and labour to the worship of the Almighty, namely, that if their execution be confided to worldly-minded and material individuals, objects may be introduced of a directly or indirectly debasing tendency. And therefore it is well remarked by Vasari, that *devono coloro che in coso ecclesiastiche e sante s'adoperano essere ecclesiastici e santi nomini.*

The great change brought upon the Christian world by the Emperor Constantine had its natural effect upon ecclesiastical painting. From the catacombs the holy artists arose to decorate the basilicas, and, leaving the allegorical forms, which persecution had rendered necessary, traced everywhere the images of triumph and beatitude, and delighted to place above the sanctuary the figure of Christ between the Apostles St Peter and St Paul. In these paintings, as well as in those of the Blessed Virgin, executed for the most part in mosaic, neither beauty of execution nor accessory details distracted the attention, but the fundamental and holy idea shone forth in all its grandeur and simplicity.

The Christians at Rome were preserved by their horror of idolatry from the temptation of introducing into their works any types taken from the masterpieces of pagan antiquity. Byzantium first fell into this erroneous practice, and degraded its churches not only with sea-views, landscapes, and representations of animals, but even with copies of the heads of heathen gods, under the vain supposition that additional majesty and attraction would be thus given to the features ascribed by tradition to the Christ, the Virgin, and the saints.

The conquest of Byzantium under Justinian had a pernicious effect on Italian art, interrupting for a time the

primitive ideas, and allowing these but slowly and painfully to recover their due influence.

Two centuries later, the war of the iconoclast Emperors, which Gibbon has related with unequalled partiality and bad faith, gave a terrible shock to Christian art, and had well-nigh crushed it in its infancy. Naples fell into the snare and espoused the imperial cause ; but other cities of Italy, as Rome and Venice, eventually drew additional brightness from the trial.

Under Charlemagne began in the arts, as in language, that slow work of change and transformation of the old into the modern, which later philosophers have called "*the long slumber of the human mind.*" The primitive Roman-Christian school soon became extinct, and there rose up in its stead the German-Christian artists. Some historians have supposed the introduction of art into the northern part of Charlemagne's empire to have been owing to the marriage of a Byzantine princess to an emperor of Germany. But I think it far more probable that the originality of the schools of art which appeared in France, in Belgium, at Cologne, and elsewhere, is a matter of historical and incontestable proof. The prolonged existence of Byzantine art may be ascribed to its having been patronised as the only one in Italy during the process of transition which the primitive school had necessarily to undergo in order to fit itself for the lofty mission it was destined to fulfil under a new state of things.

The deep decline of art for some time previously to that mysterious year, 1000, seems less glaringly manifest in painting than in sculpture ; and in the prevalent severe and mournful character peculiar to works of the earlier mediæval periods, we perceive a result or index of moral

tendencies, of the high regard in the public mind for examples of extreme asceticism and self-mortification, of the trust in the expiatorial virtues of self-inflicted suffering, and the gradually developing system of canonical penance regulated by a tariff of penalties to be paid as the debt for sin.

The art school introduced into Italy after the Iconoclasts had exiled so many monks, who spent their time in painting sacred pictures, continued long dominant, and marked by all the characteristics of its Byzantine origin. To that school, whether to Greek or Italian pencils, must be ascribed most of the usually veiled Madonnas enshrined above altars in the Roman Churches, and in not a few instances ascribed with utter disregard for all known history to St Luke ; also those images superstitiously assumed to be authentic portraits of Our Lord, as the "Volto Santo," and the full-length, encased in silver, at the "Sancta Sanctorum" or Chapel of St Laurence, the ancient oratory of the Lateran Palace, now entered at the summit of the Scala Santa. This picture, first mentioned in the report of the procession when it was carried by Pope Stephen II. in 753, at a crisis of danger to Rome from Lombard invasion, led by the King Astolphus, is usually concealed from view, as that chapel itself is usually inaccessible, but on certain anniversaries it is unveiled with silent but impressive ceremonial in presence of the whole Lateran Chapter, who pass processionally from that basilica to the adjacent building for this devotion to the thrice-sacred picture.

The "Volto Santo" is first mentioned in the account of the consecration of the Pantheon by Boniface IV., about 608, when that image was placed in the shrine, where it remained above an altar of the new-dedicated church,

for nearly a hundred years before its transfer to St Peter's.*

The Madonna, enshrined amidst agate, jasper, and lapis-lazuli in the sumptuous Borghese Chapel at Sta Maria Maggiore, is said to be that carried by St Gregory the Great in the penitential procession during the visitation of the pestilence in 590. But another over the high altar of the Church of the Ara Cœli, on the Capitol, asserts its rival claims in the same history.

The Madonna of Sta Maria Nuova, near the Forum, was brought from the East, by one of the Frangipani family after the first Crusade: that painted within a niche in a lateral chapel at San Gregorio (evidently retouched by modern hands) is said to be the picture before which the same sainted pontiff used to pray; that at Sta Benedetto in Piscinula, a small Trasteverine church on the site of the house of St Benedict, is said to have been contemplated in the devotions of childhood by that great founder of monasticism. A picture in the crypt of Sta Prassede, which is referred by some to the eleventh, by others to the twelfth century, is an early example of the Mother without the Child, youthful, lovely and gorgeously apparelled, here standing between the daughters of the Senator Pudens, Sta Praxedis, and Sta Pudentiana. Few among these old pictures of the Blessed Virgin in Rome can be allowed intrinsic merit, and the greater number are anything but fair to look upon, almost black, and very repulsive.

It is singular that no work of high art has ever become the object of the sort of fetish-worship sanctioned in regard

* An opportunity having been afforded me of seeing this celebrated image from a near point of view, I may express my persuasion that it neither is nor can be anything else than an ancient but disagreeable specimen of the ascetic Byzantine schools.

to these. But one of the Madonnas ascribed to that early Greek school in Rome, at the charming little basilica of Sta Maria in Cosmedin, possesses other claims to notice—the life-size figures of the Mother and Child being in this instance truly beautiful; the former distinguished by a tender dignity and grave sweetness, the latter by childlike loveliness; and though traditionally supposed one of the many pictures imported during the Iconoclast persecution, as the Greek inscription below seems to attest, the work is ascribed by competent critics to some Italian pencil of the twelfth century.

In the thirteenth century, Siena first, "the city of the Virgin," and then Florence, gave birth to schools of artists, transmitting regular traditions, and so entirely devoted to Christian subjects, that Buffalmacco, a pupil of the illustrious Giotto, was able to say of himself and his fellow-labourers: "We painters find our sole occupation in representing upon walls and altars the Saints of God, in order that, beholding them, men may, to the great vexation of demons, be excited to the more fervent practice of virtue and piety."*

New food was furnished for their holy inspirations in the great poem of Dante, and in the lives of the ever-blessed Dominic and Francis of Assisi. The religious order of which the latter was the founder, devoted as it specially was to a life of contemplation, was peculiarly favourable to the development and perfecting of Christian art.

Time rolled on; and while many discoveries and great progress were made in the more mechanical departments

* "Non attendiamo mai ad altro che a far santi e sante per le mura e per le tavole, ed a far perciò con dispetto dei demonj gli nomini più divoti e miglieri."

of those arts subsidiary to architecture, the encouragement given by the Medicis to pagan literature deprived painting of its exclusively religious character. Here began the invasion of paganism and naturalism into the domains of art, and we may sorrowfully trace their every step; noting the influence they exercised over each school of painting and over the most celebrated artists: to those of Umbria, who remained faithful to ideality and mystic forms, we must pay a just tribute of praise; nor must we forget the anti-materialistic efforts of Savonarola to stem this tide of paganism in the Middle Ages.

The rehabilitation of the Republic of Venice as a seat of true poetical feeling, should not be overlooked. The local dialect or *patois*, spoken by the inhabitants of the Lagunes, though sweet to the ear, and simple and harmonious, is so poor as to be totally without resources to express in becoming language a subject requiring strength and dignity. Everything important was, on this account, for many centuries written in Latin. Not only were all the public orations spoken in Latin, not only were Venetian history and epic poetry written in Latin, but even the *Divina Comedia* was translated by the Venetians into that tongue. Consequently the terms "Venetian Drama," "Venetian Epic," and so on, have an unusual and startling sound to the ear. Not one out of a hundred scholars learned in the tongues of Italy, ever dreamed of the existence of Venetian poetry. But this existed nevertheless; and rich and pure and noble was it under the forms of the legend and the work of art.

Ecclesiastical painting flourished longer and later in original purity at Venice than in the rest of Italy. Art was there pre-eminently distinguished by religious feeling. *Non*

nobis Domine, non nobis, sed Nomini tuo da gloriam, was the habitual and repeated exclamation of the Venetian soldiers in their wars against the infidels ; and in the pictures destined to transmit to posterity the names and exploits of the doges, they have caused themselves to be represented as kneeling humbly before the Infant Saviour or His Blessed Mother. Even in the worst days of Venice, in the time of the infamous Aretin, we find a dying doge choosing for his death-bed the foot of the high altar in the Church of St Mark, and saying, with his last breath : *In manus Tuas, Domine, commendo spiritum meum et rempublicam.* Lord Houghton in one of his poems thus expresses the feelings raised in his mind by his researches at Venice :—

> "Prime model of a Christian Commonwealth,
> Thou wise simplicity which present men
> Calumniate, not conceiving ; joy is mine
> That I have read and learnt thee as I ought,
> Not in the crude compiler's painted shell,
> But in thine own memorials of live stone,
> And in the pictures of thy kneeling princes,
> And in the lofty words on lofty tombs,
> And in the breath of ancient chronicles,
> And in the music of the outer sea."

Christian art so far agrees with the Classical, that it takes Nature for its guide and its model, but it exercises itself on types altogether different, and has for its drift to interest the moral sentiments, rather than to charm or flatter the senses. As in the Greek art, certain types of human perfection were invented and worshipped, so also in Christian art there arose an imitative system, in which were embodied, under peculiar types, the faith, sentiments, and aspirations of our divine religion. Christianity introduced a new standard of perfection in art, made that standard spiritual rather

than physical, and taught artists to aspire after a kind of excellence which it is no figure of speech to say would have been looked upon by the Greek as foolishness. The one has its Jove, its Hercules, its Mars, its Venus and its Graces—the representatives of majesty, physical power, warlike courage, love and kindness; the other has its Christ, its Apostles, its Doctors, its array of Martyrs, its Virgin Mother, its graces, its virtues. Those graces and virtues are in reality the complex types of self-abnegation.

Turning now to fresco as an ornamental adjunct to architecture, we find that, between the Byzantine epoch, when mural decoration could boast of the rich and solemn effect produced by the use of mosaic inlay, and the revival of the art of painting in the fifteenth century, there extends a long period, embracing the works of the Romanesque and Gothic styles.

As regards the first-named style, we find frequent records that painting was extensively employed as an internal decoration, where mosaic-work could not be obtained; and we constantly come across notices during the eleventh and twelfth centuries, of the walls of churches being covered with painted subjects, illustrating the Sacred Writings or the lives of particular saints.

Amongst the names which preceded Cimabue in this art, that of Giunta da Pisa heads the list, and I would mention the Church of San Pietro in Grado, a little way out of that city, as one of the best preserved and most complete examples of his epoch, if not of his style, which is now in existence.

Cimabue (1240-1300) formed a style transitional in its character, which still retained most of the conventional dispositions of mural decoration and figure-drawing, on

which, however, is grafted a return to natural models; but to Giotto (1276-1336) is due the complete formation of a new school, in which the style of Nature, and a certain development of the antique Roman style, preponderate over the conventionalities of the Byzantine school.

From this period may be dated the true revival of the art of painting (principally in fresco) in Italy, in the advancement of which stand prominently forward the names of his contemporaries, pupils, and followers, such as Simone Memmi of Siena (1276-1344), Taddeo Gaddi of Florence (1300-1352), and Spinello Aretino of Arezzo (1308-1400).

The general characteristics of this Italian Gothic, or Giottesque style of mural decoration are—a dado, or base, panelled with imitations of various marbles, contained within borders painted in imitation of the glass-mosaic work usually known as Opus Grecanicum, having at times central designs of intricate geometrical and leaf ornament.

About 6 feet from the floor is a cornice with small brackets or consoles, all radiating in perspective to a central point of sight; above this the wall is divided into large compartments, containing historical or religious figure-subjects, the figures being strongly outlined, and the colours flat and distinct, with but a slight use of chiaro-scuro; these compartments are also enclosed in painted mosaic borders, and beneath each there is a description of the subject illustrated, written in peculiar Gothic letters of a very good style. The vaulting of the roof springs immediately above these pictures, the only actual projection being one large central rib ornamented with winding foliage and mosaic borders, and painted mouldings to carry it off more agreeably on to the flat surface of the

vaulted compartments, which are almost invariably painted of a deep blue, studded with gold stars, and in the centre of each of which are painted figures, usually holding scrolls descriptive of their meaning. Sometimes the names are written on the clouds beneath, from which they appear to rise. The intersection of the ribs is marked by a gold boss, carved and gilt, but not of great size, having in the centre a hook, from which a lamp was suspended. The ornament is generally a mixture of mosaic-work, Roman reminiscences, especially in the painted mouldings, and transcripts from Nature; the two first, however, being prominent. The colours are well arranged, and the ornamental accessories, such as dresses, buildings, thrones, armours, etc., are of great variety and beauty, and very carefully executed. These remarks are applicable to the Upper Church of St Francis at Assisi.

Such are the general characteristics of most of the mural decoration in vogue up to the close of the fifteenth century, as seen in the works of Orgagna at Pisa and Volterra, of the Lorenzetti and Bartoli at Siena, and in the several Italian schools of Italy. And although the works of Paolo Vecellio, Masaccio, Ghirlandaio and Signorelli present many points of divergence, the principal feature being the greater importance attached to the historical subjects, and a very superior style of execution, yet it is not until the time of Peruginothat we find acompletely different systemadopted, and to him appears to be certainly due the introduction of a style in every way superior, which was extended and improved by his contemporaries and pupils, amongst whom Pinturicchio and Raffaele are most prominent.

In English Gothic, painting was always subordinate to architecture; it was used to bring out and accentuate the

mouldings and sculpture, and to cover the blank spaces. Every piece of blank wall, or vault, or ceiling, was a ground for the painter to work upon, and every wall was prepared for this purpose with a thin coat of fine plaster. Is not this practice more consistent with architecture than the Italian fashion ? The Italians were always very good painters, but very bad architects, and they knew their own strong point. The English were among the best architects in the world, but perhaps the worst painters, and they acted accordingly.

Around the walls of the Chapel of the Santissimo Corporale, in Orvieto Cathedral, is a remarkable series of frescoes, restored about forty-five years ago, in great part, I was told, wholly repainted, that form in the aggregate a most curious, though not either original or beautiful, series of designs. They might be styled the Transubstantiation series. Their artist was Ugolino di Prete Ilario (else little known), who was assisted in this task by two others, Dominico di Meo, and the friar, Giovanni Leonardelli, by which fellow-labourers these paintings were completed in 1363. We here see, in all its acts, the Bolsena Miracle, and the transfer of the sacred objects to Orvieto, these scenes being copied by the fresco painters from the enamels on the reliquary. Besides these are various miracles and visions, tending to illustrate the same sacramental doctrine as that considered to be triumphantly indicated by the event at Bolsena. Twice do we see the visible transformation of the Host, at Mass, into an Infant holding a cross ; once in the hand of the priest at the elevation, again actually walking upon the altar during the rite.

Other subjects, admitted in this chapel as sacramental in their mystical reference or hidden meaning are : the gathering of manna in the desert, the meeting between Abraham

and Melchisedec, that patriarch entertaining the three angels, the angel appearing to Elias, Elias ascending Mount Horeb, the Last Supper, the Crucifixion, the Vision of Christ in the Apocalypse, and, in another range, purely legendary, St Paul kneeling before an altar on which are placed the sacramental elements, St Augustine beholding a vision of Our Lord with the Chalice and Host, St Thomas Aquinas kneeling before the crucifix that spoke to him, also a singular allegory of the victory of Faith over the world, the flesh and the devil—a warrior on a white horse passing over the prostrate and naked body of a woman, while aiming a dart at a demon who lurks in the distance. Besides these groups are introduced, accessorially, the figures of all the Fathers and Doctors whose writings emphatically maintain the doctrine of the Roman Church of the Real Presence.

By the same artist, Ilario, and six other assistants, was painted the series of frescoes covering the walls and vault of the choir at Orvieto—the legend of Joachim and Anna, the Life and Assumption of the Virgin, the Apostles, each with a clause of the Creed, Doctors and Pontiffs, now in many parts faded, not yet touched by the restorer.

In the Cortonese Luca Signorelli (1439-1521) we have the Michael Angelo of the fifteenth century. He was the pupil of Piero della Francesca, a celebrated painter of Padua, whose realistic treatment of the nude won him great fame. Signorelli surpassed his master, especially after having come under the influence of the Florentine school. Well acquainted with the anatomy of the human frame, he soon acquired the faculty to idealise his figures, and to infuse poetry into the treatment of Nature. His imagination was as colossal as that of Angelo, but in his execution he was not so powerful. The placing of the nude body in the most

difficult positions was not only attempted, but carried out to great perfection by Signorelli. He was one of the distinguished artists who decorated the Sistine Chapel of the Vatican, and amongst the foremost in composition. But his real genius displayed itself in all its grandeur in the frescoes with which he enriched the Capella della Madonna di San Brizio, in Orvieto Cathedral. The space was filled in with representations of the Doom. Fiesole decorated part of the walls and vaults with the Majesty, surrounded by the prophets. Benozzo filled in the apostles and martyrs, and Signorelli added his mighty group of the bodies called upon by angels, with the blast of the trumpet, to rise and appear before the "Rex tremendæ Majestatis," to have their destiny decided for ever. The belief in the immortality of the soul is to be traced to the Orientals. They believed, however, in a spiritual and universal immortality of that part in man which is imponderable, eternal, ethereal.

The Egyptians worked out the idea of the special immortality of the body and soul. With them, the mummy was to be revived again, and to either suffer eternal punishment or enjoy everlasting happiness. The condemned were to drag their heads after them, or to suffer terrible tortures; they were to be torn asunder or sawn into small pieces, impaled or burnt. Similar conceptions haunted people's imagination, especially during the fifteenth and sixteenth centuries, in which periods men thought more of the evil spirit and his myrmidons than of the more cheerful features of Christian love and forbearance. Artists began to revel in scenes of horror. Their painted homilies aimed more at terrifying and overawing humanity than at rendering the bright and comforting side of Christianity. In contrasting The Last Judgment of Signorelli at Orvieto, with its

innumerable nude men and women, skeletons, angels, with the same treatment in the Panathenaic procession of the Parthenon, we may study with the greatest advantage the difference between classic and romantic art A joyous carelessness, combined with a harmonious and idealised beauty, is the element of classic composition, whilst the romantic school of the fifteenth century spiritualises in every individual woe and fear. In the productions of the Florentine artist, every limb, every sinew, every nerve, trembles with hope or despair.

The forms are those of human beings, but the spirit animating them has been nourished in subterranean vaults and crypts. In these frescoes at Orvieto, fleshless and eyeless skulls are struggling to find their limbs; skeletons crawl with ghastly effort to detach themselves from Mother Earth, whilst men and women cluster in groups, embracing one another or standing boldly out, seem to defy that "tuba mirum" that disturbs their long slumber.

In many figures we discern a charming astonishment, especially in some beautiful women, greeting the reality of the world once more. Life and light, joy and hope, vivify their bodies. The groups in the background are composed of those who, after a long separation, meet again, side by side, not only in the spirit, but also in the flesh. In these groups, as well as in the single figures, Signorelli has shown an immense power of treating the human form, not with an over-anxious striving at a correct reproduction of anatomical lines, but with ideal grandeur, elevating his works to impressive scenes of tranquil beatitude.

Signorelli was the direct predecessor of Michael Angelo, without, however, attaining his almost superhuman force. It is, however, to be regretted that this great Cortonese

artist often sacrifices beauty to bold attempts to place parts of the human body, especially in the fore-shortenings of some upturned faces, into contorted positions, contrary to all the laws of æsthetics.

Naturalness and realism often have too firm a hold over his good taste and ideal strivings, and though it is impossible not to admire his power of imagination, we feel hurt by some of his forms. Winged angelic heads, looking like bats filling the air, are neither improving nor pleasant. Doubly so is a group of lively skeletons holding a meeting on the right of the picture. Some of the bodies are overdone in their muscular sharpness, and some are really quite acrobatic in the contortions of their limbs. Faults like these must, however, be attributed more to the subject which, in itself, has so many elements to induce the imagination of the artist to attempt the impossible, because he has to blend into one the finite and infinite, life and death, the earthly and the heavenly. When a supernatural subject is to be brought within the compass of natural forms it leads the artist, often against his will, to an overcrowding of figures, an exaggerated effort towards placing his forms in positions never before attempted, and thus reduces him to vehement and fantastic conceptions, astonishing and surprising us more than satisfying our sense of beauty.

Harmony and moderation are neglected—we feel bewildered, but not satisfied, astonished, but not elevated, at this wonderful Last Judgment in the Capella della Madonna at Orvieto, which, occupying a position corresponding to that of the *Santissimo Corporale*, is, if I may so speak, the Mecca of art pilgrims to Central Italy.

Fra Giovanni Angelico was commissioned, in 1447, to

adorn its walls with frescoes illustrating the Last Judgment, which, assisted by Benozzo Gozzoli, he commenced without delay ; but on the completion of two pictures on the quadripartitely vaulted roofs, the Saviour amidst adoring Angels, and the Company of the Prophets, he quitted Orvieto, never to return. We may feel the greater admiration for the fruits of his genius here before us when we remember that they were produced within the short interval, from the 15th of June to the 18th of September 1447, after which date the artist returned to Rome, in order to complete the paintings commenced in the Vatican. An engagement with Perugino for the Orvieto series was never carried out by that artist, and it was not until half a century afterwards that Luca Signorelli finished, after less than a year's labour, the exquisite groups of the Beatified, Martyrs and Apostles, that pertain to the same great argument commenced by Angelico ; and at the beginning of the year 1500, the former artist offered to undertake the paintings on the walls of the same chapel—subjects, the Story of Antichrist and the Resurrection—which were first exhibited, probably in completeness, on the Festival of the Assumption, 1502. In Angelico's part of this series, the Saviour in Judgment is a sublime figure, and though in an attitude that seems to menace the wicked, not without a benignant beauty suited to this divine subject—different indeed from the stern and repulsive aspect of the Judge in Michael Angelo's picture, though the attitude of this chief figure is almost copied by the later artists from Fra Giovanni.

And beautiful indeed, whilst embodying a lofty ideal of their themes, are the other groups on this vault, due to the pencils of Gozzoli and Signorelli—the "Casta Virginum

Cohors," the "Doctorum sapiens Ordo," and the Angels with the instruments of the Passion.

Having passed a few criticisms on Signorelli's masterpiece—the Fate of Antichrist, and the scenes of the General Resurrection—I will offer a few remarks on the theological bearings of these celebrated pictures. The conception of the Antichrist seems to unite the personality of such an heresiarch as Arius with that of a sanguinary innovator, offering death or conversion, like Mohammed; and it is remarkable that the aspect of the arch-deceiver rather resembles the type commonly given in art to the Saviour, as if with the intent to depict the last great defection from faith as a heresy founded on a delusive resemblance, not a declared antagonism to Christianity. Among the victims of a massacre, which appears to have been just perpetrated, we see the body of a young monk with a cloven skull; and elsewhere, in auxiliary groups, ecclesiastics are seen consulting the Scriptures or other orthodox writings, evidently with the intent to refute the false teachers, nowhere prominent among the deluded disciples of that teacher. Herein we have proof that the artist's mind was not possessed by any idea analogous to the theories already broached in his time, and carried further to the last consequences by the first Protestants. Before the close of the fifteenth century severe strictures had been passed, and darkest imputations made against the Roman Curia.

The throne of St Peter was now filled by Alexander VI.; the Christian world was palpitating in expectation of a great religious movement, necessitated by great abuses. Yet no attempt is there, in the remarkable art-works at Orvieto, to brand the Pope or the Roman Church with complicity in the cause, or identity with the person of Anti-

christ. It is satisfactory to see also, in these paintings, how art emancipates itself from mediæval tradition in rejecting altogether the grotesque.

Signorelli's demon figures are ghastly and terrible, but not monstrous; and though the arch-fiend, who whispers in the ear of Antichrist while the latter is preaching to a crowd, is indeed distinguished by *red* horns, his person is not otherwise alien to the human. Signorelli's angels are grand, powerful, majestic; with bright-coloured, far-spreading wings, and either light, floating drapery or (as those that menace the reprobate) clad in complete armour; they want the graceful spirituality of the angels imagined by Fra Giovanni, Gozzoli and Ghirlandajo, and seem a creation mediate between those fair forms of an earlier school and the muscular Titans of Buonarotti.

An interesting story is associated with the episode in Signorelli's "Inferno"—the group, namely, of a demon with a wretched woman on his back flying down into the abyss. A female of abandoned life recognised her own portrait in that victim, and was converted; led thenceforth to forsake sin, through the impression of horror made on her mind by this picture.

There are some very beautiful and interesting fresco-paintings in the Duomo at Prato, which as that town is so frequently passed over by travellers from Florence to Pistoja, though it is in every way deserving of a visit, are briefly described here, in preference to the more widely-known examples at Assisi and elsewhere.

Those in the choir are by Filippo Lippi, dating from 1470, and considered his best works. They represent incidents from the lives of St John the Baptist and St Stephen. The two lower compartments on either side are occupied

by two grand pictures. On the right, the Daughter of Herodias dancing before Herod, on the left the Death and Burial of St Stephen. Above, in smaller compartments, are the Birth of St John, his Withdrawal to the Wilderness, and his Preaching; the Birth of St Stephen, and his Ordination to the Diaconate. These pictures are treated in a bold style, free from the archaism of earlier works, but hardly so suitable for decoration as the style of Giotto or even of Masaccio.

In the centre of the large picture representing Herod's Birthday Feast is a table with figures. Herodias is at a smaller table, in front of which her daughter kneels while presenting the charger. On the other side she is represented as skipping about after the manner of a ballet-girl. There is a certain amount of elegance in the figure of the daughter, and it is supposed by some that the floating draperies of the latter figure show the handiwork of Filippino, the son of Filippo. In the Interment of St Stephen, which is represented as taking place in the interior of a basilica, there are three heads of great beauty—those of angels or youths, kissing the feet of the Proto-Martyr. Some of the figures are portraits—one that of the painter

The two chapels nearest the choir in Prato Cathedral are frescoed in an earlier style, but have been quite ruined by repainting. Another chapel is decorated by a modern painter of Prato of great talent, Franchi by name. Although the character of the figures is too modern to suit the environments, the general effect is fairly good; the drawing is excellent, and in some of the groups the expressions and attitudes suggest Andrea del Sarto's happiest efforts.

On the left hand of the principal entrance to Prato Cathedral is the chapel of the Sacra Cintola, with frescoes

by Angelo Gaddi, dating from the decade of the fourteenth century, and of superior merit. Unfortunately the chapel is so dark that it is difficult to decipher the subjects, which represent scenes from the life of the Virgin Mary. A procession with an architectural background in one of the divisions is perhaps the most remarkable of these pictures.

Among the manifold treasures of art with which Florence is so liberally endowed, the frescoes in the Dominican Convent of San Marco must not be forgotten. They belong to that holy school of painting in which the blessed Angelico is the acknowledged master, and are from the brush of that chief of Christian painters.

Space, however, can only be found here for a very brief description of two of these works, the Transfiguration of Our Lord and the Coronation of the Blessed Virgin.

In the first, Our Lord is represented in an aureole of pale light, contrasted with a golden ground. His attitude is symbolical: His sacred arms being extended—as upon the Cross—embracing the whole world. His vestment, most majestically draped, is, as is usual with the Blessed Angelico—at least when representing Our Lord as glorified—pure white. The nimbus is cruciferous. The heads of Moses and Elias are alone seen. The three Apostles are in attitudes of awe and veneration.

At the side are mystically introduced the Blessed Virgin and St Dominic (the founder of the painter's order) in adoration. In some particulars Raffaele may be supposed to have imitated this painting in his celebrated Transfiguration in the Vatican.

In the Coronation scene Our Lord, vested in white, with cruciferous nimbus, and seated on clouds, is represented as placing a crown on His Blessed Mother who, vested

also in white, with plain nimbus, and hands crossed on her breast, most meekly inclines towards Him to receive it. Below, in adoration, are seen St Dominic, St Francis of Assisi, and St Benedict (the founders of three of the greatest and most important orders in the Catholic Church); St Thomas Aquinas and St Peter Martyr, both Dominicans; and one other saint, which most writers, without giving authority, describe as St Jerome, although he is not vested as is usual with that Doctor of the Church.

The frescoes in the vestibule or atrium of the church and conventual buildings of the Annunziata at Florence are of high merit. Many of them are by Andrea del Sarto, and the subjects of several are drawn from the life of an eminent saint, Filippo Benizzi. One of them is a curious instance of the power of religious bigotry to destroy the simplest elements of Christian morality. The saint is walking in the country. Some gay young men, playing at cards under a tree, jeer at his uncouth appearance; whereupon, he prays to Heaven, and the youths are struck with lightning. It is strange that ecclesiastics who invent such fables, and cause them to be painted, do not reflect that nine men out of ten who read such legends, and look upon such representations, will keep one half the lesson and throw away the other—will take the vengeance and reject the saintly life. Our Blessed Lord, with lips convulsed with the agony of the cross, prayed that His murderers might be forgiven, but His disciples limit their forgiveness to sins which they themselves have committed.

In one of the cloisters of this church is the Madonna del Sacco of Andrea del Sarto, a fresco painting of great merit, not only in drawing and colouring, but from the simple originality of the design. It brings out more fully

the human element than is usual in the treatment of this subject. It is a family—father, mother, and child—disposed in a natural group, not as if sitting for their portraits, but as if the artist had looked in upon them when they were unaware.

This painting—a copy of which lies before me as I write—is in the tympanum of a doorway, and is very sweet and graceful, though I believe that by some it is considered to be deficient in dignity.

CHAPTER III

The Arts Subsidiary to Architecture—II. (Sculpture)

THE art of the architect and that of the sculptor are so intimately allied, neither in their highest developments being ever so perfect without the aid of the other, that it is incumbent upon the student of the latter, if he would excel, to know much more than merely a little about architecture. The arts of architecture, sculpture and painting are indeed all dependent on each other. The most perfect building is that in which not only the architectural lines, proportions and features are all good and beautiful in themselves, but the one in which provision is thoughtfully and wisely made by the architect for the best display in harmony of the arts of painting and sculpture. The architect deals with outlines and masses, with light and shade; but for that deeper interest which touches one most after these general effects have been produced, he depends, except in the vastest buildings, upon the other arts, and he must know and feel enough about them to make him competent to provide for their worthy and dignified treatment. And surely it is not less needful that the painter and the sculptor should be so well trained in architectural detail as to make it impossible for them to do or admire work in which ignorance of that art is exhibited—such ignorance being fatal in its effect wherever it exists or is conspicuous.

About the middle of the thirteenth century, when the development of sculpture began in Tuscany, the people of that part of Italy were just emerging from the mediæval

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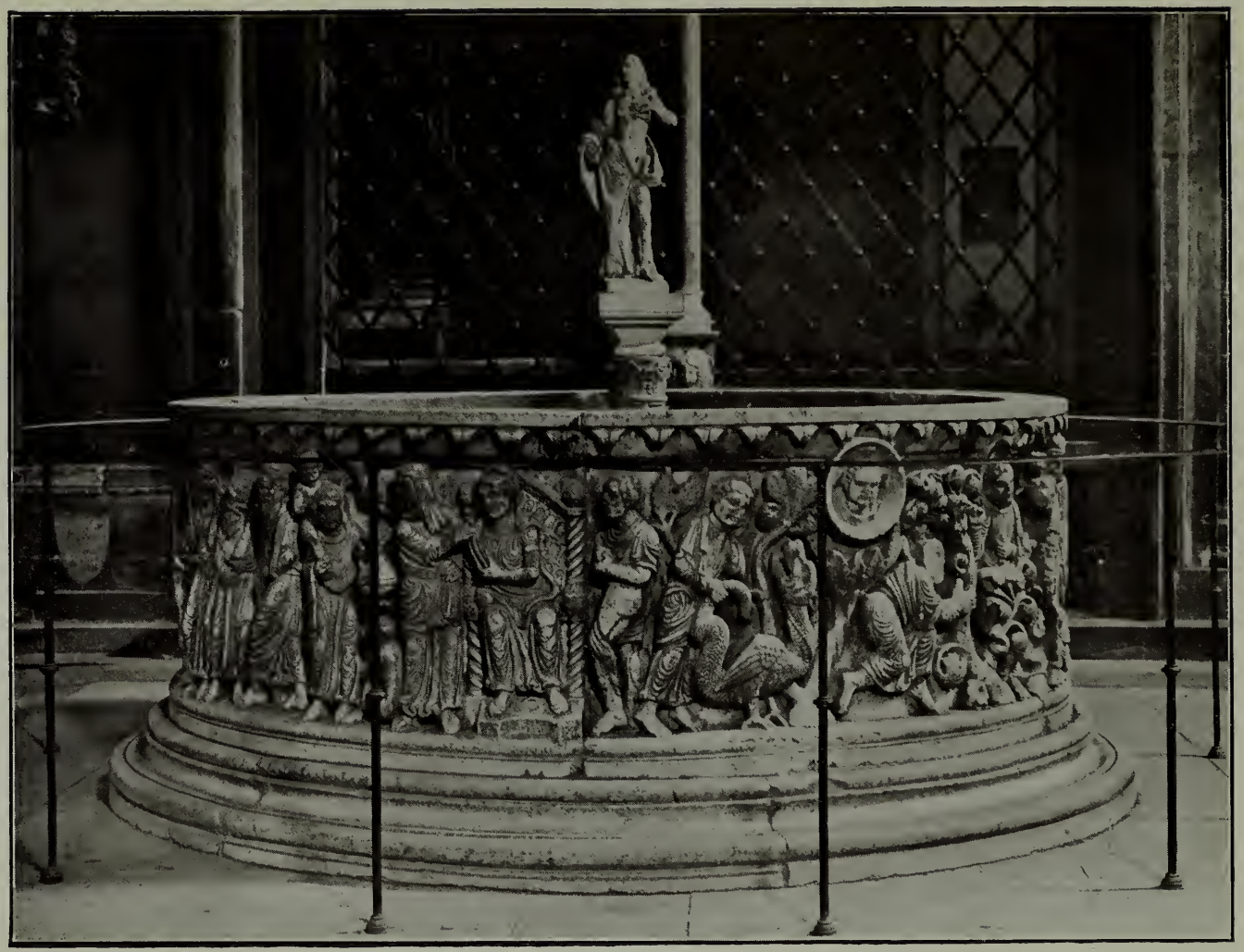
About the middle of the thirteenth century, when the development of sculpture began in Tuscany, the people of that part of Italy were just emerging from the mediæval

idea of life as a weary pilgrimage. They were men of strong emotions, and whose passions found vent in continual faction fights and revolutions, yet whose love of order is manifest even in these revolutions. These opposing characteristics of licence and restraint are reflected in their art, faintly at first, but up to the end of the fifteenth century continually gaining in strength.

The landscape, too, was not without its effect. The country is a rich and fertile one, but not with the richness of English woodland, meadow and nestling village, still less with the luxuriance of Southern Italy—the Italy of our dreams. Dusty-leaved olive-trees feather the rolling hills, supporting festooned vines, and shimmering with every breath of wind. Clothed with the vine and olive, the tree of peace and the fruit of gladness, and yet the most striking object on those hills, the little towns perched on their crests have still about them an atmosphere of warlike defiance, which tells of "old, unhappy, far-off things, and battles long ago." Equally characteristic of the country are the tall dark cypresses, ranged in funereal procession, or standing apart in proud and lonely state above the olive gardens, imparting a certain solemn air to the landscape, which not even the brilliant sunshine can overcome, and which it is difficult to disassociate from that similar pensive element that runs through Tuscan art.

For hundreds of years before the epoch to which I have alluded, painting and sculpture had remained practically inert. Better than any illustration of their condition is a reading of a MS., written for the guidance of artists, by a monk of Mount Athos in the twelfth century—an MS., which it is hardly possible any Tuscans of that time ever saw, but which perfectly suggests the spirit of their art.



LUCCA : THE FONT IN SAN FREDIANO.

Supposing an artist is desiring of portraying, let us say, the Birth of the Blessed Virgin, he is told to paint, first, houses; then St Anne lying on a bed under a coverlet, her head resting on a pillow. Two attendants must be introduced to support her from behind, and one to stir the air with a fan. A woman carrying dishes is to pass out at the door; lower down in the picture others are to be represented washing the infant in a basin, and another woman, again, rocking the infant in a cradle. In this stereotyped form, hundreds of pictures were painted, and people understood their meaning more by tradition than by any lifelike expression of character in them. At that time art was little more than decorative symbolism; a shape bearing a rough resemblance to a man, with almond-shaped eyes and expressionless mouth, if possessed of a double-pointed beard and frizzled hair, and holding a cross and closed scroll, represented an apostle, and his name was generally inscribed beside him, to preclude the possibility of a mistake, for the same rough semblance of a man, if only he were bald, with a large beard, and with a ladder or a bush instead of the cross, he might be Jacob or Moses.

Art in Italy was in a very similar condition before the time of Niccola Pisano. It was often very beautiful within narrow limits, in simplicity or grace of outline, in decorative distribution of figures; but still, little more than symbolic. Traditional modes of representing scenes and people which were comprehended by the multitude, were followed by artists, who cared very little whether any small amount of expression which might creep by accident into the faces or attitudes of their figures was, or was not, in agreement with the facts they tried to record. The people, in fact, had developed while art had degenerated, until at last there was

a complete divorce between art and life. The people were ripe for an artistic advance; all that was wanted being an artist strong enough to throw aside the trammels of conventionalism. Thus, until the great revival of plastic art took place under the Pisani in the thirteenth century, Italian sculpture was actually the work of northern sculptors, as, for instance, the group in the lintel of the western doorway of San Andrea at Pistoja, executed in 1186 by Gruamon, and his brother Adeodatus. Unlike the sculpture of the Pisani, and later artists, these early figures at Pistoja, and a relief by Benedetto Antelami for the pulpit of Parma Cathedral in 1178, are quite secondary to the architecture they are designed to decorate; evidently they are the work of men who were architects first and sculptors in a secondary degree.

The popular idea, universal not so very long since, and still lingering in odd corners, which insists upon judging the mediæval sculptors by a comparison with those of ancient Greece, shows infinite ignorance and impatience of learning. The schemes of the systems were totally distinct, our duty is to see if each acted up to its principle, and to recognise that the Gothic artist was in that respect not inferior to his predecessor. It must never be forgotten that the Phidian carvers, in whose hands sculpture, *per se*, culminated, in decorating the Parthenon departed from their office as subordinates, to become great artists themselves; and it is a question whether the greater part of their transcendent genius was not wasted upon statues placed where they could not be fairly seen, and in spaces which architectonic sculpture would have filled with equal use and truer application. Some are so bold as to say that the Theseus and Ilissus were never seen as they ought to be

seen until the British Museum received them. Undoubtedly the marvellous execution of such works was wholly lost, they would have been better fitted for the *phyplotheca* of Pericles than the pediment of Minerva, in which architectonic sculptures would have had as much expression as the noblest productions of the noblest sculptor.

In such situations, the thing primarily demanded is expression; this may be had from the rudest or the most restricted works. Those of Egypt are probably most rigidly conventionalised, yet certainly inferior to none in awful expressiveness; the grand sweetness of the faces that have watched by the cave of Abou-Simbel for so many thousand years rivals the dignity of the Phidian Jupiter, and excels it in simplicity. When these demands of expression and suggestive indication are perfectly answered, architectonic sculpture, as at Wells or Rheims, or Naumburg, or Pistoja, may be said to have most loyally done its office. To say that Gothic sculpture does not equal that of Greece in representation of flesh or knowledge of the human form, is simply to confess oneself ignorant of its purpose and history; and quite as preposterous it would be to challenge the antique, because it neglected the expression of the human face—in dealing with which Gothic art surpassed all others—for a set, emotional ideal.

At Groppoli, three miles west of Pistoja, is one of the completest monuments of the twelfth century, in the shape of a pulpit. Like those in San Bartolommeo and San Giovanni at Pistoja, it is quadrangular, and the faces represent in low reliefs of soft stone incidents from the New Testament—the Visitation, Nativity, and Flight into Egypt. A serpent at one of the angles supports the desk. The pulpit rests on two columns, whose capitals are filled with heads

of animals and monsters, and whose bases are supported on the backs of lions. Of the latter, one paws a man, the other a dragon. A mutilated inscription may be read as follows:—

"Hoc opus fecit fieri hoc opus (*sic*) Guiscondus. Pleb anno dñi MIⱭ CL ✿ XXXXIII." *

Defective as those of Gruamon's in the lintel of the western doorway of San Andrea at Pistoja, Buonamico's figures on this pulpit at Groppoli are cut into the flat without any sort of rounding. The incidents are in the old traditional forms, but represented by one living in the infancy of art. The figures, like slender dolls, have draperies marked by rectangular or circular incisions. The flat square heads form but one plane with the neck; their limbs hang, as it were, by threads together, the features being merely scratched on the surface.

About the close of the twelfth century, Buonamico seems to have been extremely busy at Pisa. Bas-reliefs that may be assigned to him on the curved cornices and frieze of the eastern portal of the Baptistery represent the Redeemer, the Virgin and St John, with Apostles and Angels. The same flat surface, the same forms indicated by incisions may be noted there as at Groppoli, and perfect identity of style with a tomb in the Campo Santo discloses the artist whose name is inscribed thus :—

"Opus quod videtis, Bonusamicus fecit; P. eo. orate."

This pulpit at Groppoli is a sort of *point de dépari* in pulpit sculpture. There is a much earlier one in Florence, of which a print may be found in Richa's work on the churches.

That the construction and adornment of pulpits occupied considerably the sculptors of the thirteenth and fourteenth

* The MIⱭ for *Mille* is often found thus on old inscriptions.

centuries, is apparent in those at Florence and Pisa, and more especially in three found in the churches of Pistoja—a city so seldom visited by strangers that its innumerable interesting works are comparatively unknown.

In Pistoja the earliest of its three remarkable pulpits is in the Church of San Bartolommeo. As attested by the inscription carved on it, this pulpit was finished in 1250 by Guido da Como. It is thought that Guido left it unfinished, and that two of the groups, much inferior to the others, were from the chisel of one Turisano. It is of white marble, carved with eight stories in bas-relief—six of which are in front and two on either side. It stands on three columns against the wall of the south aisle. The first column on the left side rests upon a lion having between his claws a basilisk which he is in vain attempting to crush; that on the right rests upon a lioness suckling her young; while the central pillar is supported by a man carved in white Seravazza marble. After the pulpit at Groppoli this in San Bartolommeo ranks second among the Pistojan ones in the history of art. The front of the pulpit, *i.e.*, the one facing the nave, has six oblong panels containing as many minute groups in two rows, among which may be deciphered the Nativity and the Circumcision; the Charge to St Peter and the Incredulity of St Thomas.

The most beautiful of Pistoja's pulpits, though the latest in date, and the one most celebrated in art history, is that in San Andrea; but placed as it is within one of the arches on the north side of a very narrow, dark, Romanesque church, it is hardly seen to advantage, but the eye is at once struck with the beauty of its form and detail. There is no doubt of the authenticity of this pulpit, for, "Giovanni, son of Niccola, born at Pisa," is proudly written in characteristic

Gothic letters upon it. It bears a striking resemblance to the one in the Baptistery at Pisa, but is characterised by greater delicacy. Out of regard that the Pistojans had for Niccola Pisano, they confided the construction of this pulpit to his son Giovanni, who excelled his father in the delicacy of his work. It stands about 12 feet high, is about 21 feet in circumference, and supported on seven columns (in allusion to the mystical Biblical number) of thin red marble from the Pisan mountains. Four of these columns seem to have scarcely any support; three have their base, one on the shoulder of a man, a fifth on the back of a crouching lioness, the sixth on a lion with a horse under him, while the central shaft is on a base flanked by two eagles and supported by a lion. All these figures are Scriptural and allegorical. The Nativity, Epiphany, Massacre of the Innocents, Crucifixion, and Last Judgment, are the five subjects represented on the pulpit, with endless variety of expression and design. About one hundred and fifty figures can be counted in relief, besides the beautifully worked angles, the figures in which are about 1 foot 6 inches long. The execution of this marvellous piece of work occupied four years (1298-1301).

In the Epiphany scene, Giovanni drew upon his father's design with considerable freedom, but with a totally different effect. In both cases the panels are overcrowded ; but Niccola has, to some extent, neutralised this ill effect by the skilful manner in which he composed his masses. The son, on the other hand, has accentuated it by his spotty treatment of light and shade, and by his introduction of the incident of the dream of the Wise Men, thereby weakening what should be the focus of attention in this panel. In the figure of the Angel standing before the Blessed Virgin

LUCCA : WEST FRONT OF SAN FREDIANO.

PISTOJA : INTERIOR OF SAN ANDREA.
(Showing the Pulpit by Giov. Pisano.)

there is a decided *soupçon* of the Classic element; but there is sufficient romanticism in the manner in which the foremost king takes the crown from his head and hangs it on his arm instead of kneeling in the conventional manner, to impart a character to the whole panel.

We perceive a naturalism, too, in such small details as the arrangement of the hair—curls grouped in an orderly manner, with centres drilled in the Byzantine fashion, being superseded by loosely flowing locks, while the draperies, if less artistically designed than Niccola's, are disposed in freer and more natural folds.

It is, however, to the works of Giovanni Pisano's scholars—Andrea Pisano, Lorenzo Maitani, and others—that we must look for a fuller union between the Classic and the romantic elements, as for instance those on the four panels between the western doors of Orvieto Cathedral and the gates of the Baptistery at Florence.

Opinions are greatly divided about these four marvellous series of subjects on the Orvietan façade, but their style and their commencement only a short time before the death of Giovanni Pisano completely nullifies the assertion of Vasari that they were Giovanni's work, though evidencing much of the feeling of his school.

Comparing the Annunciation and Nativity groups at Orvieto with the earlier treatment of the same subjects at Pistoja, a great advance is perceptible. That the sculptor, whoever he was, had studied Giovanni's panel is very clear, for the attitudes are all reproduced, particularly those of the Virgin as she lifts the coverlet of the Divine Child; of the attendants who are preparing the bath; of St Joseph, and of the Virgin before the Angel Gabriel. At Orvieto, however, that jarring, spotty light and shade does not

offend us as in the pulpit at San Andrea Pistoja ; all here is in the most admirable order.

The name of the artist of that beautiful pulpit of white marble in the Church of San Giovanni Fuorcivitas at Pistoja was for some time disputed. Vasari pronounced it to be from the hands of a German artist ; Campi, from those of a Lombard ; Morrona, the work of Giovanni Pisano. That it is a work of the Pisano school is certain, and it is now decided that it is from the hands of Fra Guglielmo of Pisa, a Dominican, and pupil and fellow-worker with Niccola Pisano. Like that in San Bartolommeo, the pulpit in San Giovanni stands against the southern wall of the nave, and is oblong in shape.

The eastern side has been cut to form an entrance into the pulpit. Ten different sacred stories are carved upon it, with six apostles at the division of the compartments. In the front is the Angel of the Apocalypse, under which was a face enamelled in gold covered with crystals. The pulpit stands on two columns, which are based on lions killing sheep, and is also supported by two brackets that corbel out of the wall behind. The figures are sculptured with exquisite art and tenderness, the more so when the crowded groups are considered. The capitals to the shafts, with little birds lurking among the leaves, are especially beautiful.

There are three book-desks, facing north, north-east and north-west. The middle desk rests on an eagle, under which are the three other evangelistic symbols : the other desks are supported by saints. The whole bears a striking resemblance to the Pisan Baptistery pulpit, and was executed in 1270, thus forming a connecting link between those in San Bartolommeo and San Andrea.

In 1398 it was restored by Francesco da Siena, and in

1837 by Prof. Stefano Ricci. It can, however, except on a very bright day, be but imperfectly seen, owing to the inadequacy of light in this church, which is a long aisleless parallelogram, with very deep, rich, modern-stained glass in the windows, of Geometrical Decorated character, which have been inserted in the southern and eastern walls of this late Romanesque church.

The history of Italian sculpture of the best period may be interwoven with some details of the celebrated Pisani family. This best period did not enter upon its career until the third decade of the thirteenth century, in the person of Niccola Pisano, who, though he called himself a Pisan from Pisa, where most of his life was spent, was not a native of that city.

There are two distinct accounts of his parentage, both derived mainly from existing documents. According to one of these, he is said to have been the son of "Petrus, a notary of Siena," but this statement rests upon very dubious authority, especially as the word "Siena" or "de Senis" appears to be a conjectural addition. Another document among the archives of the Siena Duomo speaks of him as son of "Petrus de Apulia."

Crowe and Cavalcaselle, as well as the majority of modern writers, accept the latter statement, and believe that he not only was a native of the province of Apulia, in South Italy, but also that he gained there his early instruction in the art of sculpture and architecture.

Those on the other hand who, with most of the older writers, prefer to accept the theory of Niccola's origin being Tuscan, suppose he was a native of a small town called Apulia, near Lucca. As is the case with biographies of many of those artists who lived long before the time of

Vasari, that author's account of Niccola is not to be relied upon. There is no doubt that in the century preceding Niccola Pisano's birth, Apulia and the southern provinces generally, were more advanced in the plastic art than any part of Northern Italy—witness especially the magnificent architecture and sculpture in the Cathedrals of Salerno, Bari, Amalfi, Ravello, and many others, in which still exist bronze doors, marble pulpits, and other works of great merit, dating from the eleventh and twelfth centuries, a period when North Italy produced but little art work of any high order. There can be no doubt that young Niccola saw and was impressed by these works, but in the eagerness to contradict old traditions, Crowe and Cavalcaselle go out of their way to deny the story told by Vasari, of Pisano's admiration for and keen study of the remains of ancient Roman sculpture, which were then beginning to be sought for and appreciated.

It is somewhat difficult to trace the direct influence of Apulian art in Niccola Pisano's works, while in many of them, especially bas-reliefs of his Pisan pupils, classical feeling is apparent in every fold of drapery, in the modelling of the nude, and a dignified reserve of the main lines of the composition.

This fact supports the theory of Niccola's southern origin, though not perhaps very strongly, as some years before, the Pisan Bonnanus had been chosen by the Norman King as the sculptor to cast one of the bronze doors for Monreale Cathedral, where it still exists. The earliest piece of sculpture attributed to Pisano extant is a relief of the Deposition from the Cross in the tympanum of the arch of one of the side doorways at San Martino Lucca ; it is remarkable for its graceful composition and

delicate finish of execution. Its date is known to be 1237.

If we are to credit the statement that when only about fifteen years old, the Emperor Frederick II. made him his architect and took him to Naples, where he was employed on the castle Frederick was building there, Pisano must have been a prodigy of genius. Ten or twelve years later we hear of his going to Padua to build the great church of San Antonio there ; then to Arezzo, to build a church for the newly-established Dominican Order.

It was not, however, until 1260 that Niccola Pisano finished the marble pulpit for the Pisa Baptistery. This is one of his most highly refined works, and we have only to examine it carefully to convince ourselves of the assiduity with which he had studied Classic models. In almost every panel Greek figures are reproduced, but the solemn grandeur of the originals, well preserved in Niccola's figures, harmonises admirably with Byzantine tradition.

Niccola's next important work was the Arca di San Domenico (the Shrine of St Dominic) in the great church of that order at Bologna, but only the main part; the actual sarcophagus, covered with reliefs of subjects from the life of the saint, is the work of Pisano's pupils.

Niccola's most magnificent work, if not his happiest, is the pulpit in the choir of Siena Cathedral. It is much larger than that at Pisa, though on the same *motif*, being an octagon on cusped arches and columns. Its staircase and a large landing at the top, with curved balusters and panels, was not added until the beginning of the sixteenth century.

The chief fault of Pisano's pulpit at Siena is its overloading with sculpture, and each relief is far too crowded with figures. An attempt to gain magnificence of effect has

destroyed the simple dignity which stamps the Pisa pulpit as the superior work.

Niccola Pisano not only excelled as a sculptor, but was also the greatest Italian architect of his century; he designed an immense number of buildings, many of them very important, though not all which Vasari attributes to him. Among those that have escaped the mischief of the Renaissance period are a considerable part of Pistoja Cathedral, a small portion of Sta Margharita at Cortona, and Sta Trinita at Florence. San Antonio at Padua has been attributed to him, but on slender hypothesis. Unfortunately Pisano's architectural works have been in many cases much altered and modernised. Though his importance as a reviver of the old traditions of beauty in art has been to some extent exaggerated by Vasari and others, yet to him is probably due more than to any other man the inception of the renaissance of the plastic arts which, in years following his death, was so fertile in countless works of the most unrivalled beauty. Both Niccola and his son Giovanni had many pupils of great artistic power, and these carried the influence of the Pisani throughout Tuscany and North Italy generally, so that the whole art of the succeeding generation may be said to have owed the greater part of its rapid development to this one family.

Giovanni Pisano, the son of Niccola, was born about the year 1250, and, as an architect and sculptor, was but little inferior to his father. He however, inherited little of his father's admiration for Classic art, but a great deal of his romanticism, which, in all likelihood, was fostered by his intercourse with the sculptors of the north. Together with Arnolfo del Cambio and other pupils, he developed and extended into other parts of Italy the "new-birth" of

PISA : SCULPTURE ON THE PULPIT IN THE BAPTISTERY.
(By Niccola Pisano.)

PISA : REREDOS IN SAN FRANCESCO.
(By Tomasso Pisano.)

sculpture, which in the main was due to the extraordinary talent of this distinguished artist. Having spent the first half of his life at home as pupil and co-worker with Niccola, Giovanni, between 1270 and 1274, was summoned to Naples, where he worked for Charles of Anjou on the Castel Nuovo. One of his earliest independent works was the Campo Santo at Pisa, finished about 1283; along with these he executed various pieces of sculpture over the main door and inside the cloister of that great structure.

The richest in design of all Giovanni's works is the marble high altar and reredos in Arezzo Cathedral (c. 1268), adorned both in front and back with a multitude of figures and reliefs—mostly illustrative of the lives of St Gregory and St Donatus, whose remains are enshrined there. The actual execution of this altar-piece (of which some description will be found on page 265) was probably wholly the work of his pupils.

In 1290 Giovanni was appointed architect or *capo mæstro* of the new cathedral at Siena, in which office he succeeded Lorenzo Maitani, who went to Orvieto to build the less ambitious but, as far as its western façade is concerned, equally splendid Duomo which had recently been founded there. The *design* of the west front of Orvieto Cathedral has been attributed to Giovanni, but the probability is that he only carried out Maitani's designs. Vasari tells us that Giovanni and other pupils of Niccola Pisano also executed those delicate, minute bas-reliefs on the pilasters between the three doorways of the front, but his assertion is unsupported by any documentary evidence.

At Perugia, Giovanni built San Domenico (c. 1314), but this church has been so modernised internally that little of the original structure remains beyond the transept, the

square-ended choir with its enormous pointed window, and its lateral chapels. The northern transept retains one of Giovanni's most beautiful conceptions, the tomb of Benedict XI., in which the sleeping figure of the Pontiff is guarded by angels who draw aside a curtain—a very favourite feature in monuments of this description.

Above is a sculptured plinth, supporting canopied figures of the Madonna and other saints. The whole composition is framed by a high cusped arch beneath a gable, supported on twisted columns, which are enriched with glass mosaic in the style of the Cosmati. The general design of this monument features that of the earlier tomb of the Cardinal de Braye in the Church of San Domenico at Orvieto, the work of Giovanni's fellow-pupil, Arnolfo del Cambio.

Of Giovanni's most beautiful architectural works we have an illustration in the little Chapel of Sta Maria della Spina, on the banks of the Arno at Pisa, illustrated on page 20.

The influence of his father, Niccola, is seen strongly in all Giovanni's works, but especially in that pulpit of San Andrea at Pistoja, which must be assigned to the very early part of the fourteenth century.

During the fourteenth century, Florence and the neighbouring cities were the chief centres of Italian sculpture, and there numerous sculptors of necessarily increasing architects both lived and worked, till in the fifteenth century Florence had become the artistic capital of the world, and reached a pitch of artistic wealth and perfection which Athens alone in its most halcyon days could have rivalled. The similarity between the plastic arts of Athens in the fifth or fourth centuries before Christ, and of Florence in the fifteenth, is not one of analogy only.

Though free from any touch of copyism, the works of such men as Donatello, Luca della Robbia, and Vittore Pisanello, strongly recall in many points the sculpture of ancient Greece, and suggest that, if a sculptor of the later Phidian school had been surrounded by the same types of face and costume as those among which the Italians lived, he would have produced plastic works closely resembling those of the great Florentine masters.

Very beautiful sepulchral effigies in low relief were produced in many parts of Italy, especially at Florence. I would refer more particularly to the tomb of Lorenzo Acciaioli in the Certosa near that city, as a fine example of about 1400, which has been absurdly attributed to Donatello, while in the tombs of the Popes in San Domenico at Perugia, San Francesco at Viterbo, Arezzo Cathedral, the Baptistery at Florence, and San Giovanni Laterano at Rome, the progress of sculpture down to the dawn of the Renaissance may be admirably studied.

For the great sculptors of Tuscany I must refer the reader to Mr Perkins' exhaustive volume, and to the numerous biographies of such men as the Pisani, Arnolfo del Cambio, Orcagna, Ghiberti, Donatello, Rossellini, Benedetto da Maiano, and finally Michael Angelo, who raised the sculpture of the modern world to the highest pitch of magnificence, and at the same time sowed the seeds of its rapidly approaching decline.

But as time went on, a growing love of luxury and display, which was the curse of the age, was reflected in the plastic decoration of churches. The old religious spirit had died out, and was succeeded by unbelief, or by a revived paganism. The youthful vigour of Christian faith vivified for a time the dry bones of expiring Classic art, and now

the decay of this same belief brought with it the destruction of all that was most valuable in mediæval sculpture.

The art, like the others, became the bond-servant of the rich, and ceased to be the natural expression of a whole people. That great technical skill continued to exist in Italy cannot be denied, but the vivifying spirit was dead, or at least a dull scholasticism or a riotous extravagance of design became the leading characteristics.

Of the Florentine churches the one most closely associated with the history of the city is that of Or San Michele. This church, whose leading architectural features are illustrated elsewhere in these pages, is remarkable for the statues by Ghiberti, Donatello, Verrocchio, and others, which occupy niches on the exterior, but none are very remarkable except Donatello's St George, which, by the way, is much too good for the niche in which it is enshrined. In an especial manner, Or San Michele was considered to belong to the merchants and artisans, who emulated one another in their desire for its adornment, and yearly, on the *festas* of their patron saints, the guilds used to attend and lay their offerings in the church.

The immediate neighbourhood of the church was held to be a sort of sacred place, in which no gambling or noisy occupation was permitted. Commissions were given by the guilds to the first artists of the time for statues to fill the niches. Lorenzo Ghiberti had just completed his famous gates to the Baptistery of the Duomo, when he was directed to execute a bronze statue of St John the Baptist for the Foreign Wool Merchants, and which was to be $4\frac{1}{2}$ braccias high. If he failed, he was to bear the loss; if he succeeded in casting the statue, he was to receive the price the Consuls fixed, when negotiating with another master. Accordingly

Lorenzo commenced the work, nor did he leave it until its entire completion. The figure has been, and still is, highly commended ; the name of the artist is engraved on the mantle. This statue of the Baptist was placed in a tabernacle designed for it in 1414, and in the head, in an arm which seems to be of the living flesh rather than of bronze, in the hands, and in the attitude, may be seen a commencement of the great modern manner.

Lorenzo was the first who began to emulate the works of antiquity, of which he was a zealous student, as all must be who would attain perfection in their art. In the front and upper part of the tabernacle enclosing the figure, the master made an attempt in mosaic, placing there the half-length figure of a prophet. This mosaic, however, cannot now be discerned.

The Guild of Hosiers were divided among themselves as to whether Ghiberti or Donatello should obtain the order for the figure of St Thomas, and, as is not unusual in competitions, a third person carried off the prize, viz., sculptor Andrea Verrochio, who had given evidence of his skill in the monument to Giovanni and Piero Medici. When completed, so much praise was bestowed upon the group of St Thomas and Our Saviour, that Verrochio believed it was impossible for him to produce a better work, and accordingly abandoned sculpture for painting.

This group stands within a Renaissance niche with twisted Ionic columns supporting an entablature from which rises a cusped arch ; on either side this is a tall composite pilaster fluted, and supporting an entablature with cherub heads and a pediment. The St Luke by John of Bologna, and St John Baptist by Ghiberti, are in Gothic tabernacles.

The other figures are St James the Great, by Nanni di

Baccio; the Madonna, by Simon of Fiesole; St John the Evangelist, by Baccio da Montelupo; St Philip and four saints, by Nanni di Baccio; St George, by Donatello; St Matthew, by Ghiberti; St Stephen, also by Ghiberti; and St Eligius or Eloy, by Nanni di Baccio.

The statue of St James is by Banco, who was much employed on sculpture about the church, and who devoted himself to this noble art, not from necessity, but from a true love to the calling.

The group of the Virgin and Child is attributed to Simon da Fiesole, who is said to have been a brother of Donatello. This statue was injured by a Jew in 1493, and, in consequence, was removed within the church. After a time it was set up in a niche, but miraculous powers being ascribed to it, it was again brought back to the church.

In his statue of St John the Evangelist, Baccio da Montelupo has departed from the usual type of the saint. He had not given much evidence of his skill when he received the commission for this statue, and several other masters prepared models in emulation, but on the completion of the work he was recognised as a true artist. The statue, however, is hardly equal in merit to some of its contemporaries. It was the gift of the Silk Mercers, whose arms (the gate of Sta Maria) appear above; all these are under Gothic tabernacles.

The statues of St Philip and of four saints grouped under one tabernacle are by Banco, and their story has been fully narrated in Vasari's *Lives of the most excellent Painters, Sculptors and Architects.**

* Vasari, a Florentine artist of the sixteenth century, eminent as a painter, architect, and author, was born in 1512, or, as others aver, in 1514 at Arezzo, and at first studied painting on glass under the cele-

The relief under the group is also by Nanni, and represents a sculptor working at a statue of a child, and a mason building a wall. The four saints in the group are Claudius, Nicostratus, Sinfronius and Castorius, four sculptors, who were martyred in the time of Diocletian.

Donatello's St George, contributed by the Guild of Armourers, is by some critics considered to be his *chef-d'œuvre*, and it has formed the subject of many discourses, Mr J. Addington Symonds, who lovingly studied the Renaissance, dwelling upon it in his work on that period. St Matthew and St Stephen, by Ghiberti, and St Eligius, by Nanni da Banco, complete the series.

These statues in niches at Or San Michele are an Italian imitation of the northern custom. The statues themselves are fine, but the niches are far too large and ungainly. In the attempt to avoid the cramped niches of our later architects, the Italians fell into as great a fault on the opposite side. The early French arrangement, in which the figure stands under a delicate canopy, but not squeezed into a niche, is always the best in every way.

brated William—erroneously styled—of Marseilles. This branch of the art he afterwards abandoned for a higher department, and became the pupil of Andrea del Sarto and subsequently of Michael Angelo, while his progress in classical learning was so far from being neglected, that he is said to have been able to repeat the entire Æneid before he was ten years old. Those munificent patrons of art, the Medici family, gave him great encouragement, and the literary work by which he is principally known as an author, *The Lives of the most excellent Painters, Sculptors, Architects*, etc. (Florence, 1550, 2 vols. 4to), was written at the instigation and under the auspices of the cardinal of that name. A second edition of this treatise appeared in 1563 (3 vols. 4to), a third in 1571, and a fourth at Rome as late as 1758, in 7 vols. An English translation, first published about 1850 by Bohn, is still regarded as an authority.

CHAPTER IV

The Romanesque—Genoa: Pisa: Lucca: Pistoja

BY the end of the eleventh century Romanesque architecture in most (or all) of the countries where it prevailed, showed its progression rather in perfecting the workmanship, refining the details, and in generating suitable systems of ornamentation, than in developing any new principles. The efforts of the Romanesque builders, from the beginning of the twelfth century, to refine and perfect their art, can only be appreciated by those who apply to the works of that period the closest and most careful examination. This breathless race after refinement evinced itself alike in each country where the Romanesque style prevailed, but it is natural that the forms of ornamentation followed should in a greater or less degree assume in each its own provincial character, and as this ceaseless reaching forward after perfection was the ripening for, and the prelude to, the great transition so soon to follow, it was equally natural that this change, though on a broad view of the case one, should, on a narrower view, appear to be multiform ; that of each country being influenced by the varieties of its own particular form of Romanesque. The whole movement was, in all probability, profoundly affected and stimulated by the bringing the nations of the Western Church together, and opening out to them the arts of that of the East, as well as those of their infidel enemies by means of the Crusades ; yet while this tended to keep the art progress of the Western nations from wandering too widely apart, it did not prevent the existence of local and national varieties. The

one greatest element of all in the transition in whatever country it was being worked out, was, of course, the Pointed arch. This was called for by more causes than one.

1. The tendency of the later Romanesque was to increased height; but while the columns could be elongated, the round arch was incapable of extension. An arch, therefore, was craved of elastic proportions.

2. In vaulting any space but an absolute square with groining, the semicircular vault could hardly be used both ways, or either; one would be higher than the other, or anyhow their intersecting line would not be in a true plane for that purpose; then an arch of variable proportions was needed.

3. In arching over great spans, such as naves of churches, or in using arches for the support of great weight, as those under central towers, the round arch was found to be weak and to produce undue outward pressure; and from this cause an arch of increased height was demanded. The architects knew the form of the Pointed arch. They had met with it in the first proposition of Euclid; they had seen or heard of it in the East; their brethren had used it in Sicily, and themselves in their intersecting arcading. They saw that it met the threefold cravings of their art—and they adopted it—first where most demanded, and eventually from finding it just what was wanted for the perfecting of their architecture. The result was magical. It became in the hands of men, labouring to render their architecture expressive of the ennobling sentiments of religion, a means of perfecting that solemnity which the Romanesque buildings possess in so wonderful a degree, and of adding the most exalted sublimity to its hitherto stern and rugged grandeur.

At first, however, it was limited to the vaulting of large spans and to arches of large width or carrying great weight, the round arch remaining long in use for smaller and less important openings.

The gradual establishment of these new principles at first in the Early Christian-Roman works had always to struggle in that country (the fountainhead of Classic) with strong local influences, and were never able wholly to assert themselves as they did ultimately north of the Alps. Transferred for a time to Byzantium, and thence to Ravenna, they combined with strong original Greek and Oriental influences. In the former case, the Latin-cross plan, the basilican arrangement of nave and aisles, wooden roof and Roman round-edged type of foliage were followed. In the other, the Greek cross plan, domed vaults and sharp pointed Greek type of the acanthus foliage prevailed.

It would be useless as it would be hopeless, within these limits, to treat of Romanesque in its varied forms, such as is exhibited in different districts of Italy and of France, in Germany and in England, and to tell how each developed itself into the particular form from which in its own country the great transition became imminent. Suffice it to say that in each country of Western Europe the Romanesque style *did* so develop itself, and that it *did* in the early half of the twelfth century ripen for a great change which everywhere loomed before it as an inevitable result.

Confining our attention to Italy, the Lombard is the first which can be called a genuine Romanesque style; all the great features of the building internally, at least, begin to be designed according to Romanesque principles,

and yet even within there is something which shows that they are not fully carried out. And without, they are still more imperfect; their flat, unvaried outlines—too often reproduced in the Pointed Gothic of Italy—have not that picturesque grouping which is so pleasing a feature in their Rhenish compeers. Still, even as to the exterior, architecture is greatly indebted to the Lombard architects; they at once grasped the true manner of decorating plain surfaces, and they gave us that germ of all that is so grand and beautiful in Italian church architecture, the Campanile. Distinctively Lombard buildings—I mean those in which we perceive no deliberate return to Roman and Ravennese models—present a Romanesque pure but not perfect, a wonderful advance on preceding structures, but still affording a fine field for the genius of development to work upon.

In Genoa and its neighbourhood the older churches are purely and simply basilican in their plans, the naves having the usual basilican arcade of round arches resting on cylindrical columns, with classical capitals and bases, and the choir, which is usually short, terminates in a simple semicircular apse.

The Cathedral of Genoa, dedicated to St Lawrence and built between 989 and 1199, was enlarged and repaired in 1260, but the choir and transepts were sadly altered internally during the early part of the sixteenth century. The nave,* the most beautiful and interesting part of the interior, is of the Romanesque period, and has nine arches on either side, which are Pointed, and rest on cylindrical columns, with acanthus-leaf capitals and bases such as may be seen in San Donato; only at each angle of the plinth are figures, such as snakes' or sheep's heads. Above

* Illustrated on p. 156.

this arcade is a triforium, open to the aisles, which are consequently of great height. I suspect this arrangement to be original—for there is no evidence of any vaulting at the level of the nave arches—and used by builders who were ignorant of the proper use of triforia. There are as many arches in this upper arcade as there are in the lower, resting upon short pillars alternately circular and oblong, with a circular shaft applied to its east and west ends. The capitals here affect the *à crochet* rather than the Corinthian form, and the arches are round. Over this triforium arcade is an unrelieved portion of walling, and then comes the clerestory, lighted in the first five bays by simple round-headed windows, glazed in small circular quarries, as are the windows at the west end of the aisles and those lighting the aisles themselves, which are placed very high up in the walls. The four remaining windows of the clerestory are rather smaller, and between each the wall is pierced with a circle. The material is black and white marble in horizontal bands, but the pillars of the lower arcade are of black marble, with just a band of white at the point where they spring from the bases. It is impossible to extol too highly the magnificent and sumptuous *ensemble* produced by the natural polychromy in the nave of Genoa Cathedral. I will mention one instance of it which particularly struck me. I refer to one or two pillars at the western end of the nave of this church.* These are

* These magnificent clusters of shafts in Genoa Cathedral are used to support three arches which span the church transversely and carry a deep western gallery. As they are somewhat lower than the simple cylindrical columns of the nave arcade, the western half of the arch which is brought down upon them is considerably longer than the eastern half, whereby a curiously stilted, but by no means unpleasing, effect is arrived at.

of later date than the church in general, and are so beautiful in their detail that, without any wish to disparage Italian architecture, my first involuntary impression was that they must have been designed by a French artist, of which I am the more convinced by minute inspection of the photographs of them in my possession. The artist, however, made himself perfect master of the Italian material. The pillars consist of an octagonal nucleus of plain stone, nearly concealed by twenty-four detached shafts which surround it. These are most beautifully arranged, both in position, size, and colour. Those occupying the four cardinal faces (1 foot 5 inches in diameter) are of a rich mottle of crimson, green and white. Those on the diagonal faces (11 inches in diameter) are alternately of black and white; and between these and the great shafts are, in each interval, two smaller shafts $6\frac{3}{4}$ inches and $4\frac{3}{4}$ inches in diameter), also black and white, but the colours counter-changed, so that on two sides we have three white and two black, and on the others three black and two white. The richly carved capitals are white, the abacus with cresting of dark marble; the bases (supported by stiff foliage) are of a mottle of black and crimson on a light coloured plinth. The superincumbent arches are of alternate voussoirs of light and dark marble. The whole struck me as one of the most delightful combinations I had ever seen, and much the same may be said of the noble western portals of the same church, evidently designed by the same hand. The details are for the most part purely French, as is the general design, but the use of polychromatic materials is carried to its fullest extent, as also is the use of that beautiful Italian feature, the twisted column and moulding. In one of these portals, of

which I took special memoranda, the larger detached shafts are alternately of green and dark mottled marbles, the smaller ones of a red mottle and black. They are placed against a flat splayed jamb of great depth, which is formed of alternate courses of dark and light marble, the light courses being inlaid with small pattern-work. The bases are white, with the beautiful French enrichment of supporting leaves; the plinth is in courses of various colours, inlaid, dark upon white, and white upon dark. The arch stones are alternately dark and white, but in some of the orders the individual bowtells are cut out, and black or white inserted; counterchanging in each course—an exaggeration, I presume, of the principle, as it infringes a little upon the construction.

I have said that this glorious nave of Genoa Cathedral was in progress between the latter part of the tenth and the close of the twelfth centuries, but an inscription, cut horizontally under the triforia, states that the north and south sides were respectively restored in 1307 and 1312. I should imagine that both arcades belong to the earlier period, when Pointed arches were used, but when their strength and beauty were as yet not fully appreciated. These inscriptions run as follows: On the north side:

✠ "MCCCVII Pastonus de Nigro et Nicolaus de Goano fecerunt renovari hoc opus de deceno legatorum."

On the south:

✠ "MCCCXII Filipp^{s} d. Nigro e. Nicolau. d. Goano reparatores huj. ecclie fecert renovai hoc op^{s} d. dceno legatorum. Jan^{s} prīceps Trojan. astrologia perit. navigādo ad habitādū locū querēs sane drabile e. securū Januā jam fūdatā a Jano rege Italie p. nepote hoc venit et eā cernens mare et mōtib^{s} tutissimā āpliavit noīe e. posse."

GENOA : CENTRAL WESTERN DOORWAY OF THE CATHEDRAL.

THE ROMANESQUE: GENOA

The exterior of the Cathedral at Genoa abounds in exquisite detail, the windows in the Romanesque portions being particularly deserving of study. Their voussoirs externally are composed of black and white marble alternately, a treatment universally applied in horizontal bands to the façades of all the smaller churches in Genoa and its territory—a fashion which, when the work was new, must have been somewhat harsh, but which under the mellowing influence of time, becomes merely characteristic of an eccentric national taste.*

Some writers say that this mode of construction was confined to public buildings and to those erected by the commune. The four great families of Doria, Grimaldi, Spinola, and Fieschi, alone among the patricians had the right of employing it, but I have not been able to discover any authority for this statement. That the Doria family possessed this right is amply proved by the church now under consideration ; the case of the Fieschi is illustrated in their church at San Salvatore near Chiavari.

In Tuscany all the chief cathedrals and religious houses were raised in times when the social body was rent by civil war or local revolution ; and in this remarkable fact we have an implied evidence how great must have been the ascendency of religious feeling amidst circumstances so unfavourable to that concentrating of capacities and means requisite for great monumental works!

From the time of Charlemagne until the fall of the Holy Roman Empire in 1803 with Francis II., 450 years

* The white bands have incised on them long legends commemorative of the founders or benefactors of the Church, or for sepulchral inscriptions, a fashion prevalent in Italy, but perhaps nowhere more so than in Genoa and its vicinity.

elapsed, and during all that time Germany and Italy had been practically one country under one sovereign. Hence evidence of their union meets us at every turn in the early churches of the two countries, and indeed in some of the Gothic ones. At Pavia and in Bergamo we are in presence of the same art as at Mainz, Coblenz and Cologne.

The minor changes and varieties in the round-arched buildings of Germany are too many and various to be alluded to more than cursorily in this place, though not so numerous as they were in various parts of France. In those days France was formed by a number of provinces, each practically distinct from the other, and consequently we see as many styles as there are provinces. The whole of the south of France is fairly uniform, but when we come to compare Normandy with Poitou, or either with Aquitaine, Alsace, the Ile de France, Champagne or Burgundy, we shall find, in fact, that one thing common to all was the round arch, and a perfect freedom of developing whatever was required for convenience for good construction or for the demands of a different climate. How this last requirement affected art is a matter which from exigencies of space I am constrained from entering upon here. But when we come to consider that in the south of Europe a flat roof is the best covering, whilst in the north a steep one is a necessity; and that in the south a very small window is requisite, whilst in the north it can hardly be too large; we have two particulars out of many, which alone would account for a great change in style. The builders of those days proceeded to modify and develop in a mode which was everywhere founded on common-sense, and varied, therefore, in its developments in every

country. This, indeed, is one of the great accomplishments in the architects of the twelfth and thirteenth centuries.

In Italy, one of the completest of the round-arched buildings is the Cathedral at Pisa. If anywhere Roman influence should be felt, one would have supposed it would be there. But the Pisans, like their contemporaries, the men of Genoa, of Amalfi, and of Venice, were resolute adventurers who went far afield, and in 1050 they made an expedition to Sicily.

The local church of Pisa is said by tradition to have been founded by St Peter when he visited these shores after his first sojourn in Rome, and on the site where now stands about three miles from the city the fine old basilica of San Pietro in Grado, built in the ninth century. That apostle is said to have celebrated Mass at an altar raised for his use—on which spot an oratory was dedicated to him by his successor, St Clement.

The first bishop of this see, according to the same tradition, was St Perinus, who had been baptized and consecrated for that office by St Peter; but history preserves no name of any prelate undoubtedly appointed to the Pisan diocese, earlier than Gaudentius, a bishop who sat in the council held at Rome by Pope Melchiades, A.D. 313.

The eleventh century—especially the period between 1003 and 1089—was the heroic age of Pisa; though, up to the close of the century subsequent, we have no reliable contemporary records of her annals, save a barbaric Latin poem, or rather metrical chronicle, edited by Muratori. The first great success won by the Pisan fleet in the wars gallantly carried on by the rising Republic of this city

against the Saracens, was in an encounter at the mouth of the Tiber, where the Pisans captured eighteen Moorish galleys laden with spoil, the fruit of maraudings in the Roman provinces, A.D. 1003.

In the year 1051, Sardinia and Corsica were finally rescued from Saracenic invaders, who had more than once descended upon and long occupied these islands. But the greatest victory of the Pisan naval power was achieved twelve years later in the harbour of Palermo and also against the Saracens, after this Tuscan state had leagued with the Normans for the deliverance of Sicily from the common foe. Then were the *spolia opima* awarded to the combatants from the city on the Arno : who carried away the chains of the Palermitan harbour, and six vessels laden with objects of Oriental manufacture—silks, woven stuffs, spices, wrought gold, and what not. It was on finding herself thus enriched through conquest, that Pisa determined to dedicate her treasures to the noblest purpose, and now was it "decreed with unanimous consent (as a chronicler informs us) that a splendid temple should be erected, worthy of the Divine Majesty, and also such as to command universal admiration."

The new Cathedral was founded above a primitive church, Sta Reparata, which had been built, in far remote antiquity, over the ruins of either thermæ or a palace ascribed to the Emperor Hadrian. The works were commenced, as supposed, in 1063, and brought to completion either in 1092 or 1100. Certain it is that in 1118 the church was solemnly consecrated by Pope Gelasius II., then a fugitive from Rome. Local tradition has assumed that the principal architect was one Busketus (or Boschetto), whom some suppose, but without sufficient grounds, to have been

a Greek, and who is thus mentioned in a quaint epigraph on the façade :—

> "At sua Busketum splendida templa probant,
> Non habet exemplum niveo de marmore templum
> Quod fit Busketi prorsus ut ingenio."

But another inscription near the chief portal assigns to one Rainaldus the credit of at least a considerable share in the works ; and a passage is cited by a Pisan writer from the registers of this Cathedral conveying a statement that overthrows all hitherto-received notions on the subject : namely, that one Ildebrando del Giudice was directing architect, under whom Boschetto and four others were employed in subordinate capacities.*

Boschetto built the Pisans a magnificent church certainly. But it is neither Roman nor Italian. It has the long ranges of columns of the basilica, but it has the Eastern dome ; and in every detail of the work it is the Greek whose hand we see, and Byzantine architecture, not Romanesque, with a *soupçon* of that Arabian art which is so noticeable in the more southern part of Italy. And it was under the shadow of its arcaded walls that the greatest architect of the thirteenth century was born and educated in his art—I refer to Niccola Pisano.

The style usually called "Lombardic" is more correctly entitled the "Pisan style," although examples of it are

* "Fu l'anno 1080, Ildebrando del Giudice, Uberto, Leone, Signoretto, Alliato, e Buschetto du Dulichio, che fu architetto ; *il capo di detti fu Ildebrando*, e gli alteri furono ministri e uffiziali dell opera." —*Pisa Illustrata.* v.i.c. 3 and 3.

In his *Storia dell' Architettura Italiana*, Ricci assumes an earlier origin than do other critics for this architecture, inferring from analogies with the façades of two other conspicuous churches in Pisa, San Michele in Borgo and San Pietro d'Arno, both known to have been finished in 1018.

found all over Lombardy, in the campaniles and belfry-towers of Rome and in the Rhenish churches. That it had its origin in the Republic of Pisa there is no doubt, and the Pisans are justly proud of having been the originators of it. As exact dates are important in these matters, I have appended a list of the most important examples of Pisan buildings which should be taken in conjunction with those of Lucca. Those of the latter city having been comparatively less altered and tampered with by the Classical Revivalists, are more interesting than those of Pisa itself.*

The plan of Pisa Cathedral corresponds to that of Roman basilicas, except in features which are indeed important; the Latin-cross form, the prolongation of the apse into a spacious choir, the elliptical cupola resting on an octagonal drum, and the triforium, which is boldly defined and remarkably graceful. This architecture is among earliest examples of the improvement upon the Romanesque; and it seems that the further we go from Rome the more are freedom and originality apparent in developments from types which Rome herself created. Criticism might object to much profuse decoration that in no way enters into the constructive plan of this church. No fewer than four hundred and fifty columns, many with fantastic sculptures in their capitals, are to be numbered in the entire edifice; fifty-eight on the façade alone; and it is conjectured that

* A.D. 1067-1118. The Duomo.
,, 1077 (c). San Frediano.
,, 1108-78, 1278-1465. The Campo Santo.
,, 1115. San Paolo a Ripa.
,, 1153, 1278-1350 (c). The Baptistery.
,, 1174-1350. The Leaning Tower.
,, 1253. Sta Caterina.
,, 1210-1304. San Michele in Borgo.
,, 1230-1323. Sta Maria della Spina.

some of these accessorial sculptures may be symbols of Oriental worship, or rather idolatries practised in the Julia Pisana of Roman colonisation, or in the islands of Elba, Sardinia and Giglio, whence many of these columns were brought. A porphyry shaft from Majorca is a trophy of conquest in that island, whence it was transferred together with two others, also of porphyry, which were consigned to the Florentines in reward for their armed co-operation, and are now to be seen placed beside the chief entrance of the Baptistery at Florence. To this shaft on the façade of Pisa Cathedral was formerly attached the superstition (whether it is extinct now, I am not in a position to say), that whoever looked upon it should, during that day, be secured against the danger of being betrayed (*non poteva essere tradito*), a thoroughly mediæval Italian idea.

The recognisable signs of old age are the glory of a monumental building; and we see with interest the traces of development from the almost barbaric to the highest attainments in sacred art, amidst the mass of details on the exterior of the Duomo at Pisa. Five marble statues at the angles of the façades display the characteristics of the deeply fallen school anterior to the revival, of which Pisa was the centre, in the thirteenth century. A Virgin and Child, at the gable summit, sculptures somewhat superior, were probably substituted for another statue of the Madonna, of earlier date, that stood in a tabernacle, as is represented in a view of this Cathedral, in the background of a fresco, by Antonio Veneziano, among those that adorn the Campo Santo. The genuine revival of sculpture is represented among the art-works in the Duomo, by the statuettes from the unfortunately destroyed pulpit, a masterpiece of Giovanni Pisano; while the later Renais-

sance is before us in the beautiful reliefs of the bronze portals—the history and mystic emblems of the Blessed Virgin, from designs by Gian. Bologna ; in the paintings by Ghirlandajo, Beccefumi, and Andrea del Sarto.

The interior of this Duomo at Pisa is distinguished by an elevation of aim and a grand harmony of effect. Here we see clearly the early introduction of the acute arch, striving for ascendency with the semicircular forms which still prevail. I need not describe what is so well known, my object being merely to point out the rank due to this celebrated church in ecclesiastical and in artistic history as representing the transition between the early Romanesque and the later mediæval Italian. But special attention is claimed by art-work here—the first that arrests the eye as we enter by the great western door—the colossal mosaic in the semi-dome of the apse of the Saviour enthroned, severe and solemn in aspect, the hair and beard dark, holding a book open at the words, "Ego Lux mundi sum," and attended by the Blessed Virgin and St John, executed in 1290 by the well-known Franciscan mosaicist, Jacopo da Torrita, assisted by Andrea Tafi, Gaddo Gaddi, and (as the registers show) by Cimabue also ; the entire figure of the Madonna, however, being by a Pisan artist, Vicino, of date 1321.

In 1596 there was a destructive fire, in which some of the Cathedral's most valued ornaments, the pulpit, by Giovanni Pisano, and the bronze portals covered with reliefs by Bonanno of Pisa, and dating from the last two decades of the twelfth century, were lost.

Fortunately the other bronze doors by the same artist on the eastern side of the south transept were preserved. On these is a most curious series of reliefs, with inscrip-

GENOA CATHEDRAL : INTERIOR, LOOKING EAST.

PISA CATHEDRAL : INTERIOR, LOOKING EAST.

tions in barbaric Latin, representing the Gospel history from the appearance of the Angel to Zacharias to the Ascension, also the death of the Virgin, in which scene, as invariably found in earliest representations of it, not the bodily assumption of Mary, but the Saviour receiving her soul in the form of a new-born infant is introduced. On the highest panels the subjects are Christ enthroned amidst adoring angels, and Mary also on a throne and attended by angels, but whose attitude is not that of worship. The whole composition has analogies with the only other extant work by Bonanno di Pisa—the bronze doors, executed in 1186, with forty-two reliefs illustrating both the Old and New Testament, at Monreale.

After this fire Pisa Cathedral was restored in 1602 at the expense of 85,000 ducats, but the works were carried out with such consummate skill and taste, and so closely approaching the original in spirit, that it needs a keen eye to detect the difference between the work of the two periods. The flat-coffered ceiling of the nave (the aisles are vaulted) was then renewed with profuse gilding and carving in a style more gorgeous even than the altars ranged along the aisles of the nave, (where the narrow windows are filled with stained glass, very brilliant in its tinctures, but in many places rather harsh and indistinct in its treatment). Each altar has a reredos composed of two Corinthian columns supporting an entablature and pediment. These altar-pieces, erected subsequently to 1500, and mostly from designs attributed to Michael Angelo, harmonise admirably with the architecture of the Cathedral. Between each pair of columns is a picture.

There was formerly a magnificent pulpit in the nave of Pisa Cathedral, executed in Carrara marble by Giovanni di

Niccola Pisano. The work was ordered by Borgogno di Tado in 1302 and completed in 1311.

Being, however, much damaged in the fire of 1596, it was demolished and portions of it were used in constructing the present pulpit of 1607. The remaining portions are now in the Museo Civico at Pisa, and a restoration of this pulpit in the form of a plaster cast may be seen in the Victoria and Albert Museum at South Kensington.

Morrona in his interesting *Pisa Illustrata* mentions the disusage of one somewhat fantastic decoration that used to be displayed at the Festival of the Assumption: a broad zone of rich draperies studded with gems and intended to represent the girdle of the Blessed Virgin, which was hung round the whole circumference of the interior. This adornment, when at last taken to pieces for the sake of its intrinsic value, was estimated as worth 8000 gold florins.

On the whole, Pisa has cause to be thankful that her Cathedral needed these reparations at an early and pure epoch of the Renaissance. Though Italian churches have not suffered mutilation at the hands of religious fanatics, like those of northern countries, still many a noble Romanesque or Pointed Gothic edifice has been ruthlessly disfigured by the so-called restoration of the seventeenth and eighteenth centuries. The zeal of the innovators led them to destroy, or at least conceal, those portions which they considered to be the work of a barbarous age, but which are now, owing to a better appreciation of Christian art, carefully preserved when re-discovered.

At Pisa, and also at Lucca and Siena, one's taste and religious susceptibilities are not outraged by any display of ghastly relics or frightful dolls. The depraved taste, or rather want of taste, exhibited too frequently—even in this

enlightened age—in Continental churches, is most repellent to artistic feeling. The principle of preserving the relics of saints cannot be objected to, but when principles true in themselves are set forth in exaggeration at the expense of others, they are apt to develop into monstrosities.

These abnormal productions may be divided into two classes—the hideous and the ridiculous. Under the head of the first will come all representations in wax, or painted figures of martyrs, which are generally moulded so as to give due prominence to their wounds; skeletons dressed out in tinsel, reclining in glass cases, and other specimens of the same kind; while under the head of the second would be placed those images of Our Lady, which may be more often met with in Belgian and Swiss churches than elsewhere. These dolls, for they can come under no other designation, are provided with tawdry dresses, which, as well as their *coiffures*, are often changed according to the prevailing fashion!

In countries, such as North Germany and Switzerland, where the missionary enterprise of the Church should be making headway against the tide of Lutheran and Calvinistic error, it is scarcely to be supposed that her efforts in bringing the wanderers into the fold can be assisted by these and similar representations, while it is to be feared that in many cases they too often serve as barriers to souls which, wearied with groping so long in darkness, are seeking eagerly for the light of Catholic truth, and yet are repelled from entering the Church by the sight of such excrescences, of whose growth they cannot as yet comprehend the cause.

The Italian high altars, even in many churches of the humblest class, struck me as being singularly deficient in

anything offensive to the eye or taste. They are almost invariably of the Renaissance period, of costly materials, and in very many instances from the hand of some architect and sculptor of eminence.

The gradine supports only the crucifix and the six great lights. Of course, at festival seasons, or when there is an Exposition of the Blessed Sacrament, a great number of additional candles is employed, which when lighted up produce an effect of much magnificence in combination with the crimson or white and gold hangings with which it is customary to deck the sanctuary on such occasions. My tour in Central Italy having been made in October and November, which are barren of great festivals, the interiors of the cathedrals and churches appeared under their normal aspect. From an architectural point of view this was fortunate, for when I was in Lombardy and Venetia three years ago, during the latter part of May and the whole of June, a succession of *festas* was taking place, and the columns and other parts of the buildings were swathed in crimson hangings, so that it was hardly possible to gain a really correct idea of the natural colouring of the majority of these noble edifices.

In large cruciform churches, the high altar almost invariably stands at the entrance of the short eastern limb, in which the stalls of the clergy and chorus are arranged, curtains being drawn across the spaces between it and the wall on either hand. Sometimes there is a reredos behind the high altar, sometimes it is surmounted by a baldachino, as for instance in the great Early Renaissance basilica of San Spirito at Florence, but, generally speaking, it stands isolated.

Some details of a more objective nature anent this un-

rivalled specimen of Tuscan-Romanesque art may be given before proceeding to other contemporary examples in the city.

There is very little of the Byzantine element in the *plan* and *disposition* of Pisa Cathedral. It is a five-aisled cruciform basilica, and the aisles are provided with an imposing triforium. The choir consists of two large squares besides the apse; and the transepts are furnished with aisles—but not double like the nave and eastern limb. Both the ground plan and the superstructure have the cruciform clearly marked.

The intersection of the cross is provided with an oval cupola, and each of the arms has an apse smaller than the principal one, thus completing a perfectly symmetrical Latin cross. This form is not so distinctly expressed in the interior, the transept being marked with a continuation of the outer row of the columns of the nave, which are continued across the entrance to it in three bays. Thus, as at Lucca, the cruciform character of the church is lost internally. The triforium is carried on without interruption over the transept to the choir, and considerably lessens the perspective effect. The massive and well-proportioned arches rest on columns of marble and granite—of which, out of the seventy columns, fifty-six are of granite and fourteen marble. These are generally of the Corinthian or composite order, and according to inscriptions, were brought from beyond the sea. In one of these inscriptions Busketus is said to have obtained the columns from the bottom of the sea: "pelagi quas traxit ab imo"; but another passage which describes the mechanical contrivances used in erecting them, "quod vix potuit per mare ferre ratis," unmistakably refers to their having arrived in

ships. The heights, as in many other contemporary examples of such columns, differ, and they are equalised through a greater or less elongation of the attic base.* The abacus is broad, the arches of marble, and the walls and spandrels of the arcades are decorated with black and white marble incrustations. The aisles are vaulted, but the nave has a richly coffered ceiling, put up after the fire at the end of the sixteenth century.

The impression produced by the whole is both solemn and pleasing, powerful and harmonious. The uninterrupted ranges of columns and arches, and the use of coloured marbles, realise an effect scarcely ever attained in any other ecclesiastical building of this period and style.

The original cupola was destroyed in the fire of 1596, and rebuilt as we now see it by the Medici, whose arms are carved upon the two great arches spanning the crossing transversely, but they apparently used the old materials. The nave has been lengthened nearly a half: the foundations of the original west front were seen under the modern pavement by M. Rehalt de Fleury, of Paris, who published a plan of it; the vaults and clerestory were added throughout the building. The dates on the mosaic pictures of the eastern apse, 1290 and 1320, probably indicate the time when this part of the fabric was completed.

Not less rich, symmetrical and well-balanced is the decorative disposition of the exterior. The ornamental material throughout is coloured marble. The three rows of arcades and half-columns mark the side aisles, the triforium, and the clerestory of the central nave, on this

* The pillars of the nave are of marble from Elba and Giglio; those of the aisles are the spoils of ancient Greek and Roman buildings brought by the Pisan galleys.

most noble development of the basilica.* Columns and pilasters vary. The panels of the arches are gracefully ornamented. The upper stages of the apses and the façade are decorated with arcades resting on insulated columns, forming, as at Bergamo, Pavia, and in the Rhenish churches, galleries of charming effect. In the façade especially, we see a strong endeavour to bring the form of the Greek temple into harmony with the altered requirements of the Christian church. Whilst Busketus and Rainaldus succeeded in bringing the heterogeneous Classic and Christian elements into a concordant union, we may study in the Churches of San Paolo a Ripa d'Arno in Pisa, and San Frediano and San Salvatore in Lucca, the effects of a heavy and vain endeavour to attain a like result.

The fire at Pisa in 1596 was caused in all probability, as usual, by the carelessness of plumbers; but there is a story of much less prosaic character, to the effect that the calamity was occasioned by spontaneous combustion, the wind fanning into a flame the leavings of some pigeons who had effected a burglarious entry into the church through some broken windows.

This circumstance is playfully alluded to by Richard Barham in one of his racy, sparkling letters to Mrs Hughes, widow of Rev. Dr Hughes, Canon-Residentiary of St Paul's. It is dated 9th November 1844, and may be read in the *Life and Letters* of the witty "Thomas Ingoldsby," by his son, R. H. D. Barham, but, from its length, I am reluctantly compelled to forbear quoting it here.

* In the west front the note struck by the range of arches running along the base is repeated by four stages of open arcades.

The Baptistery of Pisa constructed about 1153 by Dioti Salvi, accords with the general disposition of the Cathedral, and forms a perfectly original building, in which we may trace the loftier spirit, the greater correctness, and the irresistible power of the better-disciplined western influences. That the dome of the Pisa Baptistery is constructed in the same style as Sta Sophia at Constantinople, San Vitale at Ravenna, or St Mark at Venice, can only be asserted by writers on art incapable of discerning variety in unity. There may be a similarity in the four, because in all these buildings cupolas were used, but the Baptistery and dome at Pisa are both in arrangement and technical execution entirely different from any of the above mentioned churches. The system of architraves, necessitated by the use of antique columns, was to be united with the semicircular dome, and the shapeless and planless basilica was to be more harmoniously disposed. The Italians could not but use the scattered fragments of antique temples. This gave rise to a mode of ornamentation differing from any other. It was essential to justify the application of columns to make them appear a constructive necessity, and to bring them into æsthetical union with the whole building. In this the architects of the Baptistery and the Cathedral at Pisa were undoubtedly successful. The gables and pinnacles in the outer decoration of the rotunda, which may appear discordant, were added in the fourteenth century, and neither Dioti Salvi nor the Romanesque architects can be credited with them. The interior measures 100 feet in diameter. The central part is a circular colonnade, supported by pillars and columns; the latter having generally trapezoid capitals. The bases are various, but mostly classical. The surround-

ing aisle is vaulted, and has plain windows, very small, with round heads. Above the arcade, twelve arches from mass-piers open into a triforium, which is vaulted, and of equal height with the lower aisle, and has also small windows. Above the upper arcade is the dome, a plain and, fortunately, unpainted cone.

The ritual arrangements of this Baptistery at Pisa are very perfect. All round the walls is a raised platform of three steps. In the very centre is the font, a kind of octagonal bath, formed by a low wall, 2 feet 7 inches high, and raised on three steps. This is for adult immersion. Attached to each oblique side of the octagon, internally, is a round basin, for the baptism of infants; these are 17 inches in diameter. The top step surrounding the font is extended westward, so as to form a small platform, which is bounded to the west by the back of the altar. The two lower steps are still further extended westward, as far as the columns dividing the rotunda from the aisle, and this platform forms the choir, which is bounded by dwarf walls and has double stalls returned at the west end, and an altar facing east, so that the celebrant looks over it towards the font and the body of the Baptistery. Just outside this choir on the north side is a modern and worthless ambon; but on the south side there is a magnificent ambon, the work of Niccola Pisano in the thirteenth century.

The Italian pulpits of this period are among the most beautiful relics left to us.

The examples which led up to Pisano's work in the Pisa Baptistery are of the type of Guido da Como's in San Bartolommeo at Pistoja, a square erection, supported on columns resting on beasts, and with its sides covered with sculpture. Niccola followed the idea but improved upon it.

He made his pulpit hexagonal, and carried it on trefoiled arches resting on six shafts supported on lions' backs, a seventh shaft under the centre of the pulpit being sustained upon a base, composed of crouching figures of men and animals. In this way he imparted a greater architectural character to his work than Guido da Como had done ; and not only is his sculpture superior, but it is the combination of the two arts that most strikes us, whilst the delicate taste with which coloured marbles are used to enhance the beauty of the design, is remarkable.

In the five panels are sculptured groups of the Annunciation, Nativity, Adoration of the Shepherds and of the Magi, the Presentation in the Temple, and the Last Judgment. In the spandrels of the arches the Evangelists, with their respective symbols, are introduced, also two kings, probably David and Solomon, and four prophets. Between the arches are figures representing, it is generally supposed, the Four Cardinal Virtues, with St John the Baptist and an angel bearing a bas-relief of the Crucifixion. Halfway up the steps by which this glorious pulpit is ascended is a lectern for the Epistle, and at one angle of the structure there is another supporting an eagle for the Gospel.

Throughout this work, the sculpture shows a sense of the value of grouping, and of the natural treatment of emotions and action, which under Niccola's Italian predecessors had been almost wholly neglected or despised. The type of figure which most affected him was not beautiful, and he always greatly exaggerated the size of his heads. But with any such criticisms as these, one must admit, nevertheless, that Niccola's work paved the way for all that was most excellent in the man who came after him. He learnt something, no doubt, from such a man as Giunta da

Pisa, who was flourishing when he was a young man, and Cimabue and his successors were aiding with equal power and zeal the work that he was doing.

The date of this pulpit in the Baptistery of Pisa Cathedral is fixed by the following lines engraved under one of the panels :—

> "Anno milleno bis centum bisque triceno
> Hoc opus insigne sculpsit Nicola Pisanus
> Laudetur digne tam bene docta manus."

This Baptistery was begun, as I have already said, about 1153, and, although consecrated on its completion a hundred and twenty-five years later, the greater part of what we see outside is also of the fourteenth century ; for there is little doubt that Niccola's gifted son, Giovanni, with singular skill, converted the upper part of its hitherto stern Romanesque exterior into that most picturesque and graceful piece of Gothic work by the addition of a crowd of traceries, of pinnacles, and niches all round the base of its sombre dome, with which everybody is familiar. This dome is covered on the half facing the east with lead, and on that facing the west with tiles to avoid corrosion from the sea-winds. Its height from the pavement to the summit is 102 feet.

In Pisa, as in many other Italian cities, all baptisms are performed in the Baptistery, and there are no fonts in parish churches. Ancient fonts are usually, as here, octagonal, the number eight being symbolical of baptism, which completes the seven days of the old Creation with the eighth day of the new (1 St Peter, iii. 20-21).

There is a remarkable echo in this Baptistery which converts the notes of a simple scale into the most wonderful

harmonies, when sung by a single voice, yet by more it produces dire confusion.

After Pisa itself, Lucca is the best example of the style of the Pisan Republic, to which the campanili of Rome, and the well-known apses, with the light open arcades, in the Rhine churches, also belong. The dates of the Lucca churches are unusually well preserved by inscriptions *in situ*, and by good local histories in which authentic documents are cited. A chronological table of some of these churches will therefore be useful as a guide in other places, the construction and details of which agree with these; I therefore give a list in a note.*

In none of the minor Italian cities can the architectural genius of the twelfth and thirteenth centuries, south of the Alps, be more advantageously studied than at Lucca, where

* A.D. 1109. San Pietro, rebuilt.
„ 1151. San Frediano, the font carved.
„ 1167. SS. MM. Vincentius and Anastasius ; the façade :—
Undecies centum cum sexagintaque septem post annos xti tristis capella fuisti.
„ 1195. San Micheletto, rebuilt.
„ 1200. Sta Julia, in ruins and rebuilt.
„ 1203. San Pietro, the façade added.
„ 1204. The façade of the Duomo.
Condidit electi tam pulchras dextra Guidecti MCCIV.
„ 1223. San Frediano, the Campanile.
Magister Ioannes Pisanus fecit A.D. 1223.
„ 1233. The open porch in the façade of the Duomo.
Hoc opus cepit fieri ab Elanato et Alderando operariis.
„ 1308-20. The eastern part, all east of nave.
„ 1308. The Oratory of La Rosa, with the Madonna of Giovanni di Pisa.
(The above dates are from *Bertini Documenta*, etc., tom. iv. p. 347.)

almost every church presents the features characteristic of the same local type, to some degree borrowed from the Pisan, but more fantastic, redundant, and barocco. Along the basement storey is a series of blind arcades, with half columns supporting round arches of narrow span; over the portals ornate reliefs, the Madonna and saints, or other sacred groups, and figures of animals, sometimes preying upon others, in projecting brackets: above this basement storey, two to four stories of open arcades, with pillarets and similar round arches, the flat surfaces inlaid with coloured marbles, the capitals and spandrels adorned, in strange profusion, with symbolic figures, human and bestial, dragons, griffins, etc. In one church, however, San Frediano, the upper part of the façade is almost entirely occupied by a glorious mosaic.

The church that pre-eminently represents this Lucchese style in its grandeur and peculiarities is San Michele, whose situation in a huge market-place is the most favourable, allowing us to walk round the entire structure. The first impression made by it partakes of astonishment, so picturesque, rather than architecturally beautiful, so imposing, yet so opposed to recognised rules, are its aspect and details. Four arcade galleries, the two higher considerably narrower than the two below, rise above the storey of blind arches; over the chief portal are low reliefs on a horizontal panel, griffins, a female centaur, a double-tailed siren, and animals in combat; all the available spaces above those arcades, on capital, cornice, spandrel, are occupied by similar dream-like creatures and sculptured and inlaid work; on the apex of the gable summit stands a quaint ponderous marble colossus of St Michael, transfixing the dragon, with bronze wings and gold-bordered

vestments ; and at the lower angles are two angels standing in Gothic canopies, their scale smaller, but both alike specimens of rude mediæval style. The flanks of the entire building, and the apse, are divided into two stories of arcades, the lower closed, the upper open, and with columns supporting arches, as on the façade, though more simple and classically designed, and therefore to be referred to a later period, that façade itself being assigned to either the end of the eleventh or the beginning of the twelfth century—with more reason, it seems, to the latter date. The interior is also chaste and simple in design ; its Corinthian colonnades supporting round arches ; no redundant decoration, and the prevailing tone solemn.

The choir of San Michele was founded in 704 by Luitprandus, but there is nothing visible of that period, for the church was almost entirely rebuilt in the twelfth century. The western façade, far too ardently "restored," rises high above the low gabled roof of the nave, as is common in Italy, and the tower which rises over the south transept is a noble example of the Lucchese type, without, however, the cresting of forked battlements. As San Michele stands in the principal Piazza of the town, good views may be had of it from most points, the best and most comprehensive being obtainable from the south-west corner.

San Michele is one of the few churches in Lucca having the cruciform plan—the others being the Duomo, Sta Maria Foris portam, and San Giovanni. The last-named I much regret not having been able to view internally, since it was closed for repairs. The other churches, among them San Alessandro, San Salvatore, San Cristoforo, and San Frediano, are simple basilicas, with long, unbroken ranges of columns, no distinct chancel, and a semicircular

PISTOJA : NORTH SIDE OF SAN GIOVANNI FUORCIVITAS.

LUCCA : INTERIOR OF SAN MICHELE.

apse, which in some cases is the same height as the nave, thus producing, as in the case of San Frediano, a remarkably impressive effect. In fact, Lucca swarms with these churches, which have such a very strong family likeness that a recapitulation of their principal features and details would be tautological and wearisome.

The city of Lucca belonged to the Republic of Pisa at the time that most of the churches were built or rebuilt, and as the place has always been poor, when compared with Florence and Pisa, the buildings are, happily, in a more genuine state, though considerably tampered with in Cinquecento days, particularly as regards the roofs of the churches, which have in too many cases been altered from low-gabled raftered ones to feeble imitations of Romanesque vaulting.

Several of the Lucca churches were founded at an earlier period, and travellers (here, as elsewhere) are commonly misled by their hand-books into the notion that the existing buildings belong to the time of their foundation, which is but rarely the case; on the contrary, there is generally just enough to show that the existing structure belongs almost entirely to a much more subsequent period.

The Cathedral of San Martino was founded in 1060, and originally built in two years, when the founder became Pope Alexander II., but of this original structure there is nothing visible. The very fine west front, with its tiers of arcades in the Pisan style rising above a loggia running the whole width of the church, and flanked to the south by one of those tall, square, fork-battlemented towers which are prevalent in Lucca and its vicinity, was built in 1204-1233, as dated by contemporary inscriptions on the building itself. The sculptures over the doorways are of that

period, as is the labyrinth engraved on the south side. The north side of the Cathedral belongs to the fourteenth century, and is a fine example of the Italian Gothic of that period. In the interior the piers and arches belong to the same period as the façade ; the triforium, clerestory and vaulting are all of the fourteenth century. The apse, viewed externally, is very fine, with its detached colonnettes and horizontal cornices, but this part is by no means so early as it looks. In Lucca, both the horizontal cornice and the open arcade are used in apses, and both seem to be contemporaneous, though one is usually considered to belong to the earlier Lombard style and the other to the Pisan style, copied in the great basilicas which extend along the Rhine from Neuss to Speyer. In Lucca the construction does not bear out this difference.*

Among the most interesting of minor cities in Central Italy is Pistoja, which possesses great wealth of sacred monuments, for the most part well preserved, and of various mediæval periods.

An hour's ride by rail separates Pistoja from Florence, the line passing along the beautiful Val' d'Arno with all its little villages and romantic villas, as redolent of historic memories as are of perfume the thick groves of myrtle and orange from above which, guarded by the tall solemn cypress, the white walls peep ; past Prato with its traditions religious and artistic, with its charming little Duomo built of native materials, into which the *marmo verde de Prato* (a deep, almost black, green) so largely enters, another of these pleasant, but little-visited spots, now con-

* Lucca Cathedral belongs for the most part to the thirteenth and fourteenth centuries ; it is therefore described more fully in the chapter devoted to the Gothic.

nected with Florence by a tramcar, which modestly repose under the walls of an all-absorbing capital.

The scenery around Pistoja is distinguished by an air of lovely and sheltered repose ; its battlements, walls, towers and cupolas rise boldly defined against the background of neighbouring Apennines, and when lit by the rays of a setting sun, whilst purple evening tints rest on these mountains, the scene is one of the finest and most fascinating among those that combine architecture and landscape in Italy.

To the ecclesiologist, to the student and admirer of early Italian art, and for him who travels for pure sentiment, it would be difficult to recommend a more delightful spot than Pistoja. Although only a quiet humdrum town, like many others the traveller encounters in his journey through Italy, there was a time when Pistoja played an active political part, when the historic quarrels of the Guelphs and Ghibellines, and the family feuds that sprang out of it, rent the country so disastrously. In those days—the latter part of the thirteenth century—Pistoja was, as it had long been, a wealthy centre of trade, with a population cultured in literature and the arts. With the traces it possesses of its prosperity in the era preceding the thirteenth century, and the remains of the art which followed up to the Renaissance, Pistoja is a town of unusual interest.

To the student of the beautiful Gothic architecture of Italy, which is due more to local influence or inspiration—Oriental rather than Northern—this city presents in its several churches a number of brilliant and rare features, often untouched examples, and illustrating the art from the earliest period of Gothic to the rebirth of the Classic.

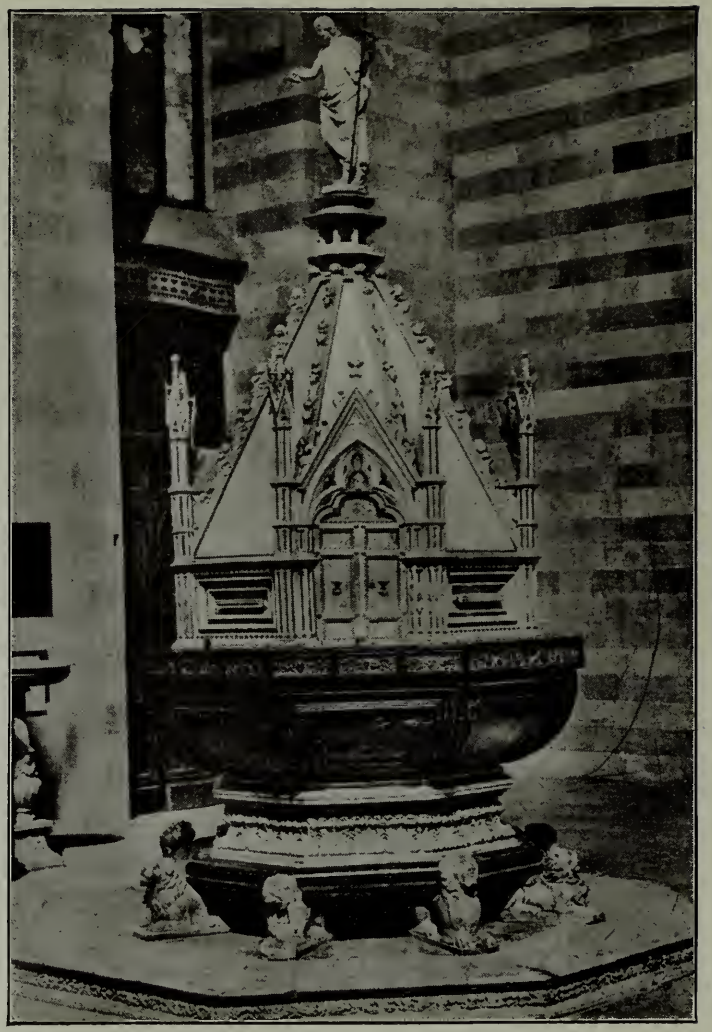
The position of the city, at the entrance from Lombardy,

into the Tuscan Valley by one of the most important defiles of the Apennines, led the Lombards, at an early period, to leave their mark upon it ; and to the building activity of these semi-barbarians, Pistoja, in company with so many of the Italian towns, owes the erection of the majority of its religious edifices in the busy eighth century of good King Luitprand, whose pious zeal in raising churches and conventual houses throughout his dominions even the industrious builders, the *Magistri Comacini*, could hardly satisfy. These Pistojan churches, therefore, may be classed among the oldest in Italy, but of their original construction little remains ; a scarcely less marked epoch was to impress them with a character which, for seven centuries, they have been fortunate in retaining for our instruction and delight.

As for the Lombard foundations, their interest is perhaps purely historical. The Lombards possessed no architecture of their own ; their architects were Italians, students —debased students, though their work was replete with character—of the Roman ruins amid which they lived. Here, in Pistoja, the inspiration of the architect has been clearly Eastern, and the delicate polychromatic decoration, the lozenges and marble mosaic, speak clearly of Byzantium, of that second period of Oriental influence (the first had been at Ravenna) which, when with the revival of existence, for such it may be called, in the eleventh century, Italy awoke to freedom and prosperity, its relations with the East opened again freely the road to the artists of Byzantium. To them it was that the Tuscan towns in their prosperity appeared to erect for them the churches in which they were desirous to display their splendour.

In the movement in which the sister arts of sculpture and architecture were so indissolubly linked, Pistoja takes

PISTOJA : CAMPANILE AND BAPTISTERY OF THE CATHEDRAL.



ORVIETO CATHEDRAL : THE FONT.

a high place. If to the sculptor the churches of that city present a field for suggestive study, to the architect there is scarcely less material for profitable research, at a time when what has long been known as the art of the Renaissance has taken such a hold upon us; a period which, the more it is studied, the more it is found how easily the best of it may be made to harmonise with the lovely Gothic work of the thirteenth century.

The Cathedral of Pistoja, not one of the most remarkable churches here, dates from the fifth century, but its present enlarged and embellished aspect, the black and white courses of marble, the characteristic type with which one so soon becomes familiar in Tuscany, was given to it in the thirteenth century, by that most industrious and greatest of Italian architects, Niccola Pisano; and many are the beautiful details that the student will find on the façade, the porch, and particularly the campanile, in which, perhaps, a greater degree of beauty—the beauty of archaic simplicity—may be found than in the world-sung bell-tower of Florence, to protect which Charles V., as tradition says, wished he could make a case as for a precious jewel.

Originally a donjon tower, it was adapted to its present purpose by Pisano, who added three tiers of six arcades, filled up above the line of the column caps with a mosaic pattern in black and white marble. The transition from the severity of the three lower stages of this tower to the lightness and elegance of the arcaded upper ones has been so skilfully managed that no abruptness is perceptible, while charming effects of light and shade are produced by the recession of the nucleus—coursed in black and white—behind the arcades. The tower is finished off with those forked battlements which constitute so striking a feature

in the Lucchese campanili, and a similar cresting is given to the square turret, whose capping takes the form of a short square-topped quadrangular spire, surmounted by a small open bell-cote and spirelet of the same shape.

In the Pistojan churches, we find the Pisan blind arches in the lower part and the façades with the lozenge-shaped ornaments under the arches, but with this the resemblance ceases, the upper part having in almost every instance been rebuilt, probably when, as at Lucca, the naves were vaulted in Renaissance days.

The northern side of the nave of the Duomo shows a series of black and white wall arcades, shamefully maltreated by some architect of the classical period, whose transformation of the eastern parts of the church, as well as that of the clerestory, cannot be too strongly reprobated. What a fall does all this show in that people who gave us that Round-Gothic style of the Pisan and Lucchese churches, which excite our admiration as much from the simple majesty of their details as from the imposing grandeur of the mass!

Pistoja Cathedral is of very early origin, but was enlarged and embellished in the thirteenth century. It still retains the ancient form of its façade (c. 1166), with storeys of arcade galleries and covered atrium, by a well-known Pistojan architect and sculptor, Gruamonte, and his brother Adeotus, as an inscription with the names of both, of the above date, inform us. The church was built in the eleventh century, during the lifetime of the Countess Matilda, Sovereign of Tuscany ; and the greater part of it is of that period. The thirteenth-century alterations are usually attributed to Niccola Pisano, but Ricci shows that Pisano cannot have altered it further than by renewing

the vaulting and the tribune, which, as rebuilt by him, was taken down in modern times to give place to the present choir.

The interior of the Pistoja Duomo has been sadly modernised at various dates, the choir, so lately as 1839, the nave arcade being the only interesting part. It has ten bays of boldly-foliaged Corinthian columns, the pier between the eighth and ninth bays on either side being square. There is a considerable wall space above the nave arches, and then a miserable clerestory of square windows and a groined roof of an equally wretched description. The ninth column on either side of the nave stands on the floor of the choir, which commences at this point, and is separated from the nave by a marble balustrade and iron gates of the most beautiful workmanship. Of equal beauty is the iron screen filling the arch opening from the south aisle into the south transept, and that within the last bay of the nave on either side, *i.e.*, that part of it which is taken into the choir to form the *sanctuary*, the *chorus cantorum* being, as usual, in the apse. This has three compartments, the central one being wider than that on either side of it, and if memory serves aright—for I failed to make any notes upon this part of the church—embellished with very large Corinthian columns, set upon a dado, which runs around the apse.

There is a handsomely wrought-iron candelabrum of seven branches in the middle of the choir, and, completely filling the sixth bay of the nave on the south side, a Renaissance pulpit, supported on four red marble columns. On either side of the steps to the sanctuary is another flight conducting to the crypt.

In the Chapel of San Jacopo, off the south transept,

we see the celebrated silver shrine (*paliotto*), crowded with miniature reliefs and statuettes—two figures of Our Lord seated within *vesicæ*, one above the other, forming conspicuous objects in it—and forming, with the silver altar frontal below, a magnificent specimen of metallurgic art. Commenced in 1316, it was only completed by the labours of many gifted masters in the fifteenth century.

The exterior of the eastern part of the church is a horrible piece of Revived Italian, and a low square tower rises above it. Perhaps the best part of the outside of Pistoja Cathedral is the open porch in front of the west end. It is a good specimen of Cinquecento work, quite on the old twelfth- or thirteenth-century models. There are seven arches, carried upon white marble columns with capitals after the antique, the central arch being higher and wider than the three on either side of it. The roof over the central portion is *barrel*-vaulted and divided into coffers richly adorned with yellow flowers on a blue ground, all in Della Robbia ware, but the lateral bays are poorly vaulted in the usual ribless quadripartite manner, though showing traces of having been richly painted. In the tympanum of the door leading to the nave is a lovely Della Robbia Madonna, in majolica—white on a blue ground. The Blessed Virgin and the Divine Child are represented as being adored and crowned by angels, and the framework of the enclosure is composed of a series of winged boys (*putti*).

There is one feature—the introduction of colour in construction—in which the Italian architects of the Middle Ages excelled all others. In some districts it was accomplished by the use of brick, in others by the use of marble, in others by the combination of stone and brick. Brick-

work was used either in the construction of the wall, or only veneered to the surface. In Venice, the latter was the more common system, and where it is not carried over the whole surface of the wall, it is susceptible of exceedingly beautiful treatment. That cannot, however, be considered good architecture in which the constructional features are either in part or altogether concealed, and veneering is never admissible except when being enclosed within some strong constructional form, as a circle, an arch, or spandrel; it seems rather to emphasise than to conceal the construction.

I know nothing more beautiful than the effect upon a wall of ordinary masonry of a medallion of marble arranged in geometrical patterns and brilliant colours. The Venetians especially excelled in this kind of work, and it is wonderful how much value one small well-coloured medallion gives to an entire wall.

The other system of colour may be seen much more frequently, in fact, it may be called almost universal in that part of Italy of which these pages treat.

First we have buildings coursed alternately with light and dark stone, or light and dark marble. The exterior of San Giovanni at Pistoja, and the nave piers of Orvieto and Siena Cathedrals, well illustrate the manipulation of the Central Italians with these materials. When the divisions are nearly equal, as they are in the Churches of Genoa, the Baptistery of Pistoja, and the Campanile of Siena Cathedral, and in that of Prato, the effect is more bizarre and less pleasing than when at most of the buildings at Pisa and Lucca, and in the transept of Siena Cathedral, the dark stone forms a comparatively small portion of the wall, introduced in narrow courses, so as to mark the lines of sills,

springings of arches, and the like, and occasionally by being carried round the arches to give them a very marked outline. It may be taken as an axiom, that in all good constructional colouring, some one colour must be selected as the ground, and used therefore in larger quantity than any other colour. One of the best and earliest examples of the conjoint use of the three marbles which are the foundation of all good constructional polychromy—red, grey and white—is the Broletto at Como ; while Giotto's tower at Florence is the culminating glory of the style in this, as well as in its architectural design ; there the system is a combination of the constructional and the veneering use of marble, the courses generally being constructional, but the windows being inserted (as in all the marble windows in the Venetian palaces) in distinctly defined points, inlaid, as it were, in the wall, and the several stages being marked by inlaid patterns of extreme beauty in their design.

And here Giotto made use also of mosaic as a ground for the sculpture, in the lower stage, behind the foliage sculpture of the archivolt, and aiding greatly in the effect of the marble shafts, in which it is often lavishly used.

The marble work of Genoa Cathedral is almost peculiar to itself. There we have courses of dark and light stone, each covered with patterns of great variety and effectiveness, formed by letting dark marble into the light, and light marble into the dark courses. In front of these stand an array of shafts of different colours, some of them twisted or carved very beautifully. In this Cathedral too, the arcades of the nave are especially remarkable for their dark marble columns, with a single block of white marble cunningly introduced just above the base, and for the continuous arcade (which takes the place of the triforium and looks

into the aisles) where the pillarets and piers are built of alternate layers of light and dark marble.

The subject of natural polychromy, as displayed in the Genoese and other churches of Central Italy, reintroduces that of shafts. Those of my readers conversant with the buildings of this part of Europe, must have noticed that the architecture of Italy was from the first an architecture which delighted in their use. They were of every conceivable form: plain, twisted, sculptured, coupled, quadrupled, banded, knotted together, inlaid either with coloured stone or with brilliant mosaic of stone and of marble. Generally they were slightly tapering, but, except in certain instances which will be duly noticed, without any entasis. They were applied as window monials, not only for domestic purposes, but for ecclesiastical. There is, perhaps, no feature to which Italian buildings are indebted for so much as these shafts, well suited as they are to the natural products of different portions of a country so rich in building material of the most refined description.

Such a storehouse of suggestive study is Pistoja that, like its hallowed neighbour, Pisa, its character is singularly homogeneous. The town is stamped by the epoch to which its monuments belong, an epoch of artistic and historic interest.

It was to this period that, thirty years ago, one of the greatest English architects devoted one of his most instructive lectures to the students of the Royal Academy. And to that lecture the art-lover was indebted for a more intimate acquaintance with this corner of Tuscany—verily an enlarged Campo Santo to him. Pisa, Lucca, Pistoja and Prato encircle Florence on the north like so many gems surrounding the central brilliant in a rare jewel.

CHAPTER V

The Gothic—I. Siena: Orvieto

ALTHOUGH it is desirable that the differences between Gothic and Classic architecture should be comprehended, yet it is possible to over-estimate the opposition there may be between their principles, and to the disadvantage of the art of architecture. Those who devote themselves to the elucidation of theory rather than practice, are apt to dwell too strongly upon the opposition without remembering sufficiently that the one style actually grew out of the other, and that the history of architecture, so long as it was a real and living art, was one of progress and development.

The first links in this great chain were as valuable as the last, and not one can be dispensed with. Because the general tendency of Classic architecture was to breadth and horizontality, therefore it is generally thought that to be pure all vertical lines must be avoided; and, *vice versa*, it is popularly supposed that, because height and verticality are the main principles affected in the Gothic style, that therefore any approach to horizontal lines are to be scrupulously avoided. Following out this view of the matter, the late A. E. Freeman came to the conclusion that the Perpendicular style, as in our English Gothic, is the highest and only complete style; and that those preceding it were comparatively conditions of transition, unsatisfactory so far, that the opposite element to its perpendicularity and continuity of lines had not been wholly overcome.

PISA : WEST FRONT OF STA. CATERINA.

PISA : INTERIOR OF SAN PAOLO-A-RIPA.

From this point of view alone, the Gothic of Italy might claim pre-eminence over all others. The struggle there, between the two principles, was short, sharp and decisive.

We see in it the gradual victory of verticalism over horizontality, till, at last, the latter is wholly eliminated, and a reedy weakness of effect is the result. It need hardly be said that the practical architect will not endorse this strained view of the question. It is well known that, in the eyes of the best judges, the Gothic of Italy never rose to the excellence of that in the countries beyond the Alps. Even if the supposed principles of the style were most thoroughly exhibited in it, yet it always seemed to lack something of the true spirit.

The truth is, that in art-work some contrast is requisite to give value to any principle. The expression of dominance does not strike the mind if there be nothing present to appear to succumb. The Greek Doric temple admitted the triglyphs, in combination with the column, to carry up the vertical lines sufficiently to give point to the more prominent horizontal lines of the architecture and cornice. In Westminster Abbey we may see, in the earlier bays, a subtle elucidation of the same feeling, but in the opposite direction, where the string-course over the triforium is suffered to break round two out of the three bearing-shafts of the vaulting, and thus the mastery of the vertical principle is asserted by the central shaft passing upwards unbroken through the string, while the string passes round the side shafts, so as to secure sufficient strength of its rhythmical apparent binding together of the fabric. In Italian Gothic at its climax all such string-courses are omitted—as for instance in the Cathedral at Arezzo, San

Petronio at Bologna and the Church of Sta Maria Sopra Minerva at Rome—to the injury of the design, by the weakness which the want of them seems to entail.

I alluded just now to the short, sharp, and decisive struggle of these opposite principles in Italy. We have, therefore, none of the several interesting phases—those gradual transitions from style to style, that are so conspicuous in Transalpine countries, since the time was not long enough to admit of them. We see through a part of the career of Italian Gothic the harsh conflict of the influence of the abundant Classic remains throughout Italy, and where it did for a short time succeed in being free, the result did not appear to advantage by the contrast, and it was soon set aside in favour of the revival of Classic.

In decorative detail, however, as it might be supposed, in presence of such vast stores of conventional Classic ornament, Italian Gothic did not maintain the same conflict as in the principles of construction, and throughout its career it affected ancient precedents rather than natural types ; thus the foliage of the acanthus is the general *motif* for the carvings, with the sharp or round-lobed leaf, according as Byzantine influence predominated in the different localities.

Take, for instance, the Church of San Petronio at Bologna, which, although so far as size goes would, had it been completed, have been more than double the Duomo at Florence, is one of the ugliest buildings ever designed or executed, we see all the general characteristics, and also those of detail above mentioned. Vertical lines so far preponderate that there is absolutely no continuous horizontal line to be seen within the structure, which gives it a weak, ill-connected effect. Every artifice of the construction of the vaulting is

scrupulously shown. The transverse rib, the diagonal rib and the wall rib, each with edge-moulds, is carried down from ridge to pavement with all the impost mouldings, broken round them, so that not even the capitals break the continuity of these vertical lines ; the pier arches likewise have their edge-mouldings carried down with those of the vaulting ribs in the same compound pier.

In this structure we have all the general principles of Gothic work carried almost to excess, and in the two couplet-light windows of each of the chapels, two bays of which are seen opening from a single bay of the aisle, we have Gothic details in their subdivision into two-lights, by mullions, acutely Pointed arches, which are cusped, have cinque-foliated circles in their heads, and a multifoiled cusped circle in the spandrel space above the two subarcuations. There are also cusped octofoiled circular windows in the upper space of the walling of both aisles and nave beneath the wall ribs of the vaultings, and the method of moulding all the edges of all the vaulting ribs and arches is according to the true mediæval system. Nevertheless, there is, with all this, a lack of Gothic feeling and strong reminiscences of Classical work to be seen in the great comparative breadth of the compartments, in the flat pilaster-like form of the bearing member of the transverse rib of the vaulting, and in the section of that rib itself ; in the treatment of the banded imposts, which serve as capitals at the level of the springing of the pier arches, but which are wholly different from pure Gothic capitals, and in their successive ranges of acanthus-like leaves recall the Corinthian type. Then, by the repetition of the same class of enriched banded imposts at the springing of the vaulting ribs, the effect given is of a secondary stage of Classic pilasters, placed upon,

though without intervening base, the lower impost of the pier of the nave arcade.

Again—for I have not done with this unfortunate structure yet—in the plain oblong-sectioned pier of division between the aisle and the chapels, with its quasi-cornice as impost and absence of edge-moulding to those arches, it is as if the architect had forgotten for the nonce the *rôle* he had been endeavouring to play, and had in forgetfulness relapsed to the Classic character, with which he was really more familiar. There is no straining after height, no feeling of growth in the structure, no subdivision into ascending stages of arcade, triforium and clerestory, no contrast by strings to enhance the value of what height there is, no delicate proportionings of the several capitals to the scale of the members they have to support. But, instead, there is a contentment with the breadth of the several surfaces, and an independence of the separate features, which gives a painfully disconnected character to the whole.

Take another case. If we turn to Milan Cathedral, usually considered one of the glories of Italian Gothic architecture, we are struck almost with surprise that such a forest of pinnacles can fail to convey the true feeling of the aspiring Gothic style. In this sumptuous work, constructed in white marble with the utmost elaboration, the flat pitch of the roofs seems to restrain the efforts to carry the eye upward, which otherwise their elegant outline would seem calculated to do.

Of specimens of the Gothic just after its emancipation from the Romanesque, I came across very few in the large towns visited during this journey. To inspect such I had to deviate to places not frequently visited by the ordinary traveller ; but, at Toscanella, where, after a sixteen-mile

walk from Viterbo I was rewarded by the sight of one of the loveliest churches in the Transitional style to be seen in Italy or out of it—I allude to Sta Maria; in the solemn old Cistercian Abbey Churches of Sta Maria d'Arbona, near Chiesi, in the recesses of the Abruzzi; San Galgano, some 20 miles distant from Siena; Fossanova, on the Via Appia, about 70 miles south-east of Rome (where, by the way, the late Mr Jas. Brooks must have derived some ideas for his noble Church of St Columba in the Kingsland Road, London, particularly as regards his treatment of the crux); Chiaravelle della Colomba, near Perugia; Chiaravelle di Castagnola, near Ancona; Casamari; and San Martino al Cimino, about 8 miles from Viterbo; at each of these places I found an Early Pointed church, of great size, dignity, highest architectural interest and solemnity, which not only surpassed the most sanguine expectations, but certainly gave me far deeper pleasure than their much-vaunted, and more sumptuous successors at Orvieto, Siena, Florence, and Arezzo, that everybody goes to see.

In Northern countries, and generally wherever Gothic architecture had taken anything like a firm root, the struggle between the Gothic and the Classic was a much harder one. Italy, though a fashion rather than a taste had induced a partial approximation to the forms of Northern architecture, never really loved or even understood it; to the Italian it spoke of nothing that was dear to his heart, or cherished by the recollections of past ages; all his fondest associations were bound up with the antagonist style, and its restoration seemed to be, and indeed really was, the rejection of an unnatural bondage.

The revival of the Classic in Italian architecture was not

connected with any theological differences whatever; it was the simple heathenism of art. To attribute a change which arose in Italy as early as the end of the fourteenth century to the Reformation in the sixteenth, is simply belied by facts; the Reformation promoted but did not cause a change which, as it so happened, had been fostered by Popes, not, however, as Popes, but as Italians. Yet the two are connected, but by a subtler change than that of direct cause and effect; it was one and the same spirit, working in different channels, which raised a Borgia and a Medicis to the throne of Hildebrand and Innocent, which reared a Brunelleschi to corrupt the taste, a Henry to destroy the fabrics, and a Luther and a Socinus to assault the faith of the Church; heartily as many of them cursed and hated one another, all were doing the same work, and all sprung from the same source—the fall of the old faith, and glory of Teutonic Christendom before the self-will, the faithlessness, the heathenism of the Renaissance.

One of the most noteworthy features of Italian architecture is its independence. There seems only a very slight connection between the style in vogue in one town, or group of towns, and that of another. Even the continuity of its history in one place is often most difficult to understand, designs springing up constantly, founded upon nothing that has gone before, and contemptuously indifferent to precedent. It is impossible to classify the architecture of Italy by dividing it into periods like that of the North.

Among the Gothic works in Italy, while some seem to have sprung indigenously in the manner in which I have pointed out, others seem to owe direct influence to an importation beyond the Alps. The latter are somewhat florid in the later German fashion. Again, at Venice the style took

a decidedly Oriental aspect, derived from Byzantine and Saracenic work. The space at my command does not permit me to follow out the minor varieties or purely local characteristics, but considering the Italian Gothic details, as compared with those of other countries, the use of shafts in place of the mullion is a very distinctive feature. This, no doubt, is because the Classic column was always before their eyes. It, however, breaks the continuity of lines in a manner at variance with the Gothic spirit, and still more when banded imposts take the place of capitals, and are superimposed upon ribbon pilasters and clustered shafts so wide as to recall the Classic proportions. The windows of Or San Michele at Florence, for instance, exhibit the latter treatment, and the tracery is worth examination. The Pointed arch is but occasional in them, and is the result of intersecting semicircular arches, which form the leading lines.

Although the principle of subordination is attended to in the mouldings, the profiles lack boldness and depth, and consist of fillets and shallow hollows. The openings are foliated and cusped, but in the tracery form but a small proportion as compared to the surface of the solid spandrels between them. These spandrels, some ungainly shaped, are decorated with foliage of the acanthus type, with which a profusion of carved dog-teeth form a strange medley. The windows in the south side of Arezzo Cathedral may be taken as good illustrations of this treatment.

Another prominent feature in Italian Gothic buildings are the small trefoil arcades used as pendant ornaments under cornices and string-courses, and even under the sills of windows, and carried up under raking copings.

Then the profuse use of panelling and the coffering of

the under sides of arches, as at Siena, are Classic elements continually interpolated ; the former, which is, as it were, translated into tracery, the window openings being cut up into similar shapes by horizontal transoms crossing the mullions, occur in the Cathedral and Campanile of Florence; the latter in Siena Cathedral. The transoms, though disguised as bands of tracery, are inimical to the character at least of ecclesiastical Gothic architecture, though more in harmony with domestic, in which the subdivision of the interior by floors is legitimately marked by the similar expedient.

In the Church of SS. Giovanni and Paolo at Venice, this tracery band is composed of a double row of quatrefoiled circles, and at Siena Cathedral a single row has its power of interrupting the vertical tendency of the mullions, by the lights over it having reversed arches with their points downwards. Then, as if to prevent the Pointed arch asserting its legitimate and natural effect, with strange inconsistency it is often set within a square frame. In the doorways, which were made prominent features and often very beautiful ones, this curious conflict between opposite principles is perhaps more remarkable. For example, a doorway in San Stefano at Venice is set within jambs and lintel, which are decorated, though with great richness, precisely as returned Classical architraves, and above this is a cusped foliaged-arched head as a panel, with the arch mouldings returned some distance, and stopped by bosses of foliage on either side, whence spring flanking pinnacles, wholly useless and unmeaning ornaments, and bunchy carved crockets run up the curved side of a projecting portion of the arch mouldings (not a label) ; and on a finial at the apex, which does not rise properly out of the arch mould-

ings, a statue is placed. No beauty of execution or material could compensate for the thorough misapprehension of the several features enumerated.

I have not space to pursue the subject further in this place, and as I have been led in following out my argument to take a rather gloomy view of a phase of art which, with all its inconsistencies, has many merits, and in which many a work has been produced which is full of artistic suggestions, I shall return to it in the descriptions of the several cathedrals and churches selected in this chapter for illustration, and view it from perhaps a more favourable point of view, which will be a perfectly just one, if the caution I have now given be borne in mind.

It seems very like presumption to criticise such buildings as the Cathedrals of Milan, Florence, Orvieto and Siena, yet, *pace* the *Athenæum*, the *Morning Post* and the *Contemporary Review*, I know not the use of architectural study and travel if it is to be pursued with that blind faith which obliges one to admire indiscriminately everything that was built—particularly by Italians—in the thirteenth and fourteenth centuries.

In the last-named publication I fell under the accusation of following too closely in the footsteps of James Fergusson and George Edmund Street. To this, I can only reply that if I have sinned, it has been in the company of two most distinguished men, for both of whom I have, and ever shall have, the greatest admiration, and who will be remembered long after their reviewers are forgotten.*

* It is impossible to overrate the actual value of the influence, even to the extent of inculcating principles, which a constant familiarity with the writings and works of these two great critics, exercised upon the author's early years.

It may also be added, for the benefit of the amateur reviewer, that I have the honour of numbering among my friends some of the first architects of the day, all of whom concur with me in placing the cathedrals and churches of North-eastern France in the first rank ; then those of our own country ; and thirdly those of North-western Germany.

The Cathedral of Siena is like a vase filled with the memories of the past and the gems of Genius—a focus in which are concentrated the thoughts and energies of ages; the successive schools of art, from naïve simplicity to developed excellence ; the spirit of the Middle Ages and of the Renaissance all fused together, with a result that baffles criticism.

The strange vicissitudes of this building are manifest in the majestic piles of unfinished architecture adjoining the southern transept and advancing far beyond the limits of the actual church—like comparatively modern ruins which tell of the projected enlargement, undertaken and abandoned in the fourteenth century, and which present features of Gothic and Renaissance combined — an interesting monument to a Transitionary period.

As at Orvieto, the concentration of artistic beauties and elaborate decoration is on the marble façade, compared with which the rest of the exterior, except the campanile, with its graceful arcade windows increasing in number as they ascend, after a fashion common in Central Italy, seems plain.*

On that façade the patriotism, as well as piety, of those who raised it appears. In the marble company of saints, on pilaster summits or panels, all, except those of the Old

* *See* illustration, p. 28.

Testament, are Sienese citizens; and the vigorous colossal forms of animals on projecting brackets are devices of Italian cities confederate with Siena. On the highest tympanum among the Gothic details is a gilt relief of the Assumption; and below, alike in gilt sculptures, San Bernardino and Sta Caterina kneeling in ecstasy. Siena Cathedral might be considered among sanctuaries of the Madonna, for the intent to do her honour is perceptible on every side. The representation of the Assumption is not only conspicuous on the façade, but is the object that first attracts our notice as we enter, in another gilt relief, so placed under the cupola as to hover above the choir arch; and on the pavement near the threshold we read the lines: "Sanctissimum Virginis Templum caste memento ingredi"—reminding us of the olden appellation of Siena: "Sena vetus civitas Virginis"; and of the spirit that speaks in one of those devoutly-prefaced contracts of the *Opera* for this Cathedral: "It is decreed, seeing that no government or state can maintain or regulate itself without the aid of the Omnipotent God, and of His most holy mother, Advocate of this our City," etc.

The history of this Cathedral is associated with that of Siena itself, and so strangely complicated that it is not surprising to find errors in long-admitted traditions on the subject. The first notice of a church on this site occurs in the year 1000, and the first list of artists engaged in restoring or embellishing the original Duomo extends from 1229 to 1236, during which period the building was lengthened, and in 1262 was undertaken the new cupola (of hexagonal form) or the completing of one already commenced.

Ricci, in his *Storia dell' Architettura Italiana*, infers that the church might have existed from about 947, and we have the certain historic notices of an enlargement undertaken in 1087, as also of the consecration performed by Pope Alexander III. in 1171. In 1245 Niccola Pisano, great both as architect and as sculptor, was commissioned to build a new façade, but his work (whether completed or not) was taken down less than forty years afterwards, to give place to another by his son, Giovanni, commenced in 1284; adorned with statues by Agostino and Agnola of Siena, 1317; and in 1333 entirely covered with marbles. In 1317 was commenced the façade of the Baptistery (no longer used as such, and now known as the Church of San Giovanni, which forms, so to speak, a crypt under the choir of the Cathedral), and is a finer, because more pure, example of the Pointed style than is any other portion of the actual buildings. This was completed in 1382 by Giacomo di Miro, called Pelliciajo.

In 1322 Lorenzo Maitani and three other Sienese artists proposed the erection of a new Cathedral, in scale and magnificence surpassing the ancient one.

There is no documentary proof that this project was then adopted by the authorities, but it is certain that, up to 1333, neither the general plan nor the direction of the older buildings had been altered. In 1339 it was decreed that the body of the church should be built on a larger scale, and with different orientation, so that the *ancient* should become the transepts of the *new* Cathedral; and an architect, named Lando, was invited from Naples to superintend the building, as he did till his death, in 1340.*

* This partially constructed work is seen in the illustration on page 28.

After the raging of the plague which desolated all Tuscan cities, and visited with more or less severity all other Italian provinces between 1348 and 1350, the municipal council resolved that, seeing the want of hands to labour and the immensity of estimated costs, the works for the enlarged Duomo should be abandoned, and that the project should be limited to the embellishment of the old, apart from any undertaking of new constructions. Thenceforth the works, with this change of purpose, continued uninterrupted till the early years of the fifteenth century.

From 1362 to 1397 eight intaglio artists and two painters were engaged in the choir, the painted glass of which was finished in 1369; other fine examples of glass-painting in different windows being by Ambrogio di Bindo, a Camaldalese monk, who died in 1416. The "Cœnacolo" in the circular window above the grand west entrance was finished in 1400.

The prophets, noblest among the statues now on the façade, are the earliest works of Jacopo della Quercia, who flourished at the beginning of the fifteenth century, and the relief-busts over the three portals of Sienese "beati"—B. Ambrogio Sansedoni, B. Giovanni Colombini (founder of the Gesuati order) and B. Andrea Gallerini—are by a seventeenth-century artist, named Redi.

In 1369 the celebrated intarsio work of the pavement of the interior was commenced. In no portions, however, is it ascribable, as believed, to Duccio, who had no existence at that date; and the true *commesso* art, here exemplified in its best attainment, was invented by Beccafumi (1484-1549), whose beautiful adjuncts to this pavement date from 1500. Many admirably designed figures, which are merely incised on the surface, are of

the fifteenth and some of the fourteenth century; the Cardinal Virtues, of about 1406; the Ten Sibyls, by different artists, commenced in 1481; the Histories of Joshua and of Moses, 1426; and one subject, perhaps unique in sacred art, the Parable of the Mote and the Beam, dramatically represented by two figures, about 1433.

On the pavement before the three great western doorways, is the consecration of the Cathedral, in three groups and of the date 1451. Coeval with these, and outside the entrance to the Baptistery, are curious rather than beautiful representations of the Nativity and the Baptism.

The decree of 1350 was followed by another, seven years later, setting forth that the new buildings should be demolished, because they threatened ruin; and in 1356, the *capo maestro*, Dominico d'Agostino, gave it as his opinion, confirmed by other architects, that the proposed demolition of the old church would cost more than 150,000 gold florins, and that more than a century would be required for the building of the new one.

A variety of sculptures and paintings, of different periods, gives to the interior of Siena Cathedral the character of a sacred museum; yet the religiousness of idea and purpose is so successfully carried out, that no sense of the unsuitable or profane can enter the mind within this glorious and venerable house of God.

Standing under the hexagonal cupola, which, with its drum surrounded by a Romanesque arcade, and lit by narrow, deeply-splayed windows, seems to belong to the oldest building, I could not but observe how strong is the line that separates the newer from the more ancient parts; for the Pointed style is here manifestly a superaddition, and this attempt at amalgamation between the Gothic and

the Romanesque, interesting however anomalous, is what gives to the Siena Duomo its significance and importance in the history of Italian architecture.

I believe that Ughelli, in his *Italia Sacra* is mistaken in finding allusion to the laying of the first stone for some new construction of this interior, in 1300, by the bishop of the see, Raynaldo, in the following lines, with Gothic letters, read on the façade :—

> " Annus centenus Romæ semper est jubileus.
> Crimina laxuntur, cui pœnitet ista donantur
> Hic declaravit Bonifacius, et roboravit,"—

though the date implied, that year of jubilee, be here unquestionable.

It is satisfactory to state that the works of reparation at this Cathedral have been, as far as I was in a position to judge, intelligently and conservatively conducted. The statues of prophets and kings, on the front pilasters, have been, where requisite, retouched ; also some of the symbolic animals ; and two esteemed artists of Siena, Saurocchi and Maccari, executed, between thirty and forty years ago statues or busts of twenty-four saints of the Old Testament for the upper part of that façade, even then so richly laden with works of art.

I have dwelt elsewhere, and in my *résumé* of the ancillary arts, upon the celebrated example of mediæval sculpture in this Cathedral—the pulpit by Niccola Pisano (1267), a marvel of self-emancipating genius—so pass on, after these few generalising remarks on the Cathedral, to a somewhat more detailed description.

At Siena the Cathedral is open all day long, not being, as is universally the case with the parochial churches in

Italy (and I may also add, of Belgium) closed between noon and four. It stands east and west upon a considerable elevation, which towards the east descends abruptly, so that there is a great space underneath the choir, which has been turned to noble account by the formation beneath it of the Baptistery, known as the Church of St John the Baptist. This is entered from the east by three grand portals, above which is the east end of the Cathedral choir with its buttresses, each in two concave divisions, and its series of shaftless arcades under the three great windows, of which that at the extremity of either aisle is of two lights and most richly and deeply splayed. The central window is a mere outline having, in all probability, been denuded of its tracery when the shallow apse was formed inside. The manner in which the capitals of the reversed shafts to the two side windows is carried in the form of a cornice right across the façade and sweeping round the concaves of the buttresses, is very remarkable.*

It need hardly be said that this under-church gives the eastern elevation of the choir of Siena Cathedral an appearance of unusual dignity, while from the greater sobriety of its details and materials I must confess that it afforded me more real enjoyment than the overwrought western façade, with all its wealth of statuary and mosaic work.

I know nothing lovelier than the colouring of this east end of Siena Cathedral, the main walls being of a pearly grey, while the details are worked in rich deep umber.

At the top of the flight of steps leading from the plateau

* The large untraceried circle in the wall at the top lights the east end of the choir above the interpolated apse.

SIENA : INTERIOR OF THE CATHEDRAL.

on which the Duomo is built to the street below, on the east, is a very beautiful doorway, which would appear to have formed a part of that wonderful new nave that, but for circumstances already detailed, would have converted the present nave and choir into transepts.

In composition the façade of Siena Cathedral surpasses that of Orvieto; it is plainer and broader and more logical; it is crowded with ornament; but this, in a climate like Italy, does not seem out of place, and certainly does not interfere with the whole effect, but rather gives scale and dignity. The west front, being so striking and more elaborate than any other part, naturally attracts all one's attention, and when one has described it, he may be said to have described the exterior of Siena Cathedral, though the lofty campanile—a work of much earlier date than the west front,—is a beautiful feature, and resembling in detail most of the Tuscan campanile, beginning low down with a window on each face, in each storey, the number increasing towards the top.

The church is built of black and white with some red and other coloured marbles in stripes. The campanile is all black and white. Like the country itself, its people and their habits, one needs to be accustomed to this lavish display of costly material and constructional polychromy, before it becomes truly pleasing.

The hexagonal dome is very little visible from the outside, and, with the exception of the lantern on the top, which is very pretty, is hardly pleasing.

Passing into the interior, one is struck by its seeming great extent, the effect of which is much increased by the unusual width of the transepts, the eye wandering through a grove of columns and discovering no end to

the glimpses of distant space which it discovers in every direction.*

The black and white marble piers throughout the church are in plan a square, with semicircular shafts attached to each face. The bases are circular and moulded, and the capitals have acanthus-like flowers. There are five bays to the nave, and four to the choir, and the dome being hexagonal, the great central pier supporting it on the north and south sides naturally occurs right in the middle of the opening to either transept.

The longitudinal arches are semicircular throughout the Cathedral.† There is no triforium, but instead of it a heavy horizontal corbel-tabling runs round the church, composed of a series of heads of the Roman pontiffs in terra-cotta alto-relievo, down to Alexander III., whose bust has replaced one of John VIII., which, till the year 1600, occupied a medallion on the north side of the nave, with the inscription: "Johannes VIII., Fæmina de Anglia" beneath it, in order to commemorate the supposed native country of that mythical personage, Pope Joan.

Above this corbel-tabling of busts is a lofty clerestory of Pointed windows, glazed in very small leaded hexagonal quarries, as is usual in many Italian churches. The head of the window is as it were one plane of stone, perforated with a quatrefoil (set lozenge-wise) above two quatrefoils (set square-wise) all above three trefoiled lights, which are divided by complete shafts as monials.

* In the *Architect* of 10th December 1886, is the reproduction of a very beautiful pencil-drawing of the interior of this Cathedral by Mr Gerald Horsley.

† It should be observed that the four arches of the choir do not rise directly from the abaci of the columns, but from pilasters superimposed upon them.

One window on either side of the nave has a species of transom, formed by the junction of the two trefoils, the upper one being, of course, inverted. In the vaulting, which is painted blue and studded with gold stars to represent the "star-spangled canopy of heaven," the arches spanning the church transversely are round, while the longitudinal and diagonal ribs are pointed. As is usual in Continental Gothic, even during its richest and best phases the vaulting at Siena is quadripartite, or four-celled, the object being to get as much space as possible for pictorial enrichment. The bays are not square, as usually in Italian Pointed, but oblong, and are slightly domical. The diagonal ribs are very strongly developed.

The great hexagon at the junction of the four arms has round-headed arches, each surmounted by a window of three lights. Shafts, which look as if they had been meant to support vaulting ribs, rise from the abacus of each great pier of this hexagon, but their capitals are now merely surmounted by not very pleasing gilt figures. Above the head of each figure a pendentive, worked to resemble the shell-like head of a Renaissance niche, subdivides the tambour of the cupola into a twelve-sided figure. Above this is a row of statues capped by a low dome.

There is a circular window at the east end of the choir which, as I have already observed, has its straight wall scooped out into a shallow semicircular recess, and another in the corresponding place at the west end of the nave. Both are filled with ancient stained glass, which in the eastern circle is of the most exquisite description.

The circle is divided into nine spaces. In the three central spaces forming the upright portion of the cross, are the Death, Assumption, and Coronation of the Blessed Virgin.

On either side, forming the arms of the cross, are two saints within multifoiled medallions, and in the four spherical spaces made by the circumference of the circle with the cross are the Evangelists, seated each with his symbol. The whole colouring of this window is most delicate, especially that of the Coronation group, the blue in the robe of the Virgin Mary flashing forth like a jewel from the white groundwork. There is some very beautiful floral patterns in the borders to the nine compartments, and in that which follows the line of the circle, which is enriched with very large cherubs' heads gilt, decreasing in size as they reach the top.

The high altar stands nearly in the centre of the choir, of which the part appropriated to the clergy is here, as in nearly every Italian church, situated, in the apse, around which the stalls are arranged along the east wall facing westward. The three bays between the transepts and the altar are unenclosed.

There is one great advantage in the altar standing in this position, or quite at the west end of the choir—namely, that the celebrant and his assistant ministers can be easily seen by the congregation, and the view of them is not often obstructed by lecterns, as is often the case when the altar stands on nearly the same level as the choir floor, while in some churches for the opposite reason, when the choir is excessively raised above the level of the nave, as for instance in the Cathedral at Modena and the Church of Santa Maria della Pieve at Arezzo, it becomes necessary for the altar to be placed at the top of the flight of steps leading up to the choir, which is there elevated so suddenly that if the altar stood at the extreme east end it would be quite invisible to those seated in the upper part of the nave.

On the stalls is some of that elaborate carving and intarsia work in which the Italian artists excelled, and in the choir before each column, at some little distance from the floor, stands a bronze figure of an angel holding a lamp, while marble statues occupy similar positions before the columns in the nave.

The pulpit, standing within the first bay of the choir on the north side, is a beautiful work of Niccola Pisano and his pupils. It is octagonal, standing on a central shaft, with eight others round it. The bases of alternate shafts rest on lions, either eating or suckling other animals, and the capitals are exquisitely flowered under a moulded abacus, with little birds nestling among the leaves. The shafts are cylindrical and the bases, boldly annulated, repose upon octagonal plinths. The shafts support trefoiled arches, and the eight sides of the pulpit are composed of bas-reliefs, perhaps a little too crowded, representing scenes in the Life of Our Lord, the Last Judgment, etc. The bookshelf rests on an eagle, and the whole stands on a square basement or plinth. The steps leading up to the pulpit have a beautiful balustrade and other work in the best Early Renaissance style.

From this ambo the Gospel was sung by the deacon facing southwards at High Mass on St Simon and St Jude's Day. The sub-deacon, who had previously sung the epistle facing the altar, stood at his right hand, and he was also attended by the thurifer and two acolytes bearing lighted tapers. There was plenty of room for them, the space within the pulpit being very large.

In Siena Cathedral we are treading upon nothing but what is costly—I refer to the unique and beautiful pavement, engraved with various histories and single figures in

black outlines on a white ground, produced by incisions having been made in the marble, and then filled up with black cement.

A greater portion of this wonderful pavement at Siena is kept covered, except at a certain time in the year, with boards, in order to preserve it from getting worn away by being trod on. Its general tone is extremely quiet, and harmonises admirably with the costly materials of the pillars and walls.

That this pavement at Siena is the only incised one tolerably perfect, it is certain ; and although of different dates, and consequently of different styles, it still retains its unity of arrangement. The first in order of time are the representations of the Virtues, which are arranged round the high altar : they are all referable, with one or two exceptions, to the beginning of the fifteenth century. The illustrations represent Justice, surrounded firstly by a richly cusped circle, and then by a square border, at the angles of which are represented the winged lamps of Knowledge. I forget whether the Italians, who always knew who did everything, or if they do not, always invent, refer the designs of these to Buoninsegna or Simone Memmi. However that may be, they are beautifully drawn, and are certainly, without exception, the very finest incised slabs which have descended to us. The rest of the church is thus mapped out. Rich borders run from pillar to pillar, both north and south, and east and west. These again enclose rich borders, separated from them by bands of plain marble. In the nave, within these last, we find principally scenes from Holy Scripture, executed during the latter half of the fifteenth century ; some of them of later date are assigned to Beccafumi. Others, again, are earlier, more particularly a

curious collection of mediæval emblems of the Italian cities in *opus vermiculatum*, which probably dates considerably before the present Cathedral. Other subjects are the Wheel of Fortune, the Seven Ages of Man, Socrates and Crates climbing the Mountain of Virtue—a curious instance of "Paganism in the Middle Ages";—together with the Ten Sibyls, and figures of Faith, Hope and Charity; these last and the Sibyls are placed in the aisles, and belong to the sixteenth century.

Early in the "seventies" of the last century Mr Spencer Stanhope greatly interested himself in the preservation of these wonderful pavements in Siena Cathedral. Some friends, who were much interested in their noble designs, pressed him, as he was frequently in Italy, to see what could be done to secure some good records of them; for though quite the finest works there, they were, at that time, left altogether unprotected, to undergo the process of gradual effacement by the feet of those who walked over them, which process was, alas! nearly completed in the case of some of them, whilst, strange to say, the designs by Beccafumi were as well cared for by the authorities as the others were neglected. For this purpose Mr Stanhope went to Siena in 1875, and the result of his inquiries was, that no rubbings or tracings had been taken of them, the only records being some small, feeble, unsatisfactory copies, which were on view in the Opera del Duomo.

Having satisfied himself whilst there that it was possible to rub them, Mr Stanhope made arrangements with a friend to undertake the experiment on a large scale, which he did by taking rubbings of the figures of most of the Sibyls. As the result was satisfactory, he wrote to Mr Poynter, to ask him whether the South Kensington Museum authori-

ties would give Captain Danyell (that was the friend's name) a commission to rub some of the most important designs. This, Poynter arranged at once, leaving it to Captain Danyell and himself to select the works to be done.

The actual rubbing proved a tedious and troublesome process, from a variety of causes, many of which were unusual. But efficient assistance was forthcoming, and the operators worked away with a will, and succeeded in reproducing the following subjects and figures:—The Cacciata di Erode, the Death of Absalom, the border of the same subject, Justice, Prudence, the Emperor on his Throne, the Massacre of the Innocents, and the border of the same.

Of these, far the finest are the Massacre of the Innocents and the Cacciata di Erode (also, I believe, called the Judas Maccabæus design). Of the former, a portion had been destroyed and could not be taken, but in the main both of these grand designs were in fair preservation and rubbed well. The Death of Absalom and the Emperor on his Throne are much smaller than the first two, and could only be rubbed with difficulty. Prudence and Justice are single figures. The border of the Massacre of the Innocents is remarkable, having a frieze representing Bacchanals. A commencement of restoring these "dalles" was made in 1876, but the modern restorations, judging from the Sibyls in the nave aisles, can hardly be praised; therefore it was a great gain to have secured rubbings of the finest portions of the old work before it was meddled with. The rubbings having reached South Kensington, Poynter had them carefully prepared for photographing, and they were, I believe, shortly afterwards, published in a volume of two sizes.

From a doorway in the north aisle of the nave, around which is some fine Renaissance work, we enter the celebrated Piccolomini Library, enriched with beautiful frescoes by Pinturicchioand by Raffaele when he was a student. These were finished in 1503, and are perfectly preserved. They represent scenes in the life of Pius II., Æneas Silvius Piccolomini. The room—of which a very fine view is to be found among the Arundel Society's publications, was erected and this work procured for it by Pius III., his nephew. The choir-books, which are splendidly illuminated, are kept in this room. The illuminations are, however, late in style, and, though wonderful, are not very beautiful or worthy of much study; but the frescoes certainly are, and to those interested in mediæval costumes, afford an admirable field of study. The pavement also of this grand library at Siena is an interesting piece of majolica tiling, and the ceiling is beautifully painted in the best manner of the Renaissance, and is quite fresh and brilliant. It is a scheme of colouring which is suitable to good Gothic work and Classic alike, and from it one may judge of the effect of clear pure colouring harmoniously blended, showing that there is no difficulty in using red and blue and gold—pleasant brilliant tinctures—instead of sombre greens and greys. It is said this room was built specially for the reception of the Office-books used in the choir.

Siena has cause to be thankful that her Cathedral has escaped being "Classicised."

Though Italian churches have not suffered mutilation at the hands of religious fanatics, still many a noble edifice has been ruthlessly disfigured by the so-called restoration of the sixteenth, seventeenth and eighteenth centuries. Take three examples—the Cathedral of Ferrara and the Churches

of San Gregorio at Spoleto and San Michele at Pisa. The zeal of the innovators at that period led them to destroy, or at least conceal, those portions which they considered to be the work of a barbarous age, but which are now, owing to a better appreciation of early Christian art, carefully preserved when rediscovered beneath some abominable pseudo-Classical mask.

Underneath the choir, and formed, as I have already said, by the rapid slope of the ground from west to east, is the Baptistery, or, as it is generally termed, the Church of San Giovanni, which I was fortunate enough to visit early one morning, for during the day, from half-past nine or so onwards, it is closed for public worship.

I was, therefore, enabled to enjoy a leisurely inspection of this exquisite under-church, which in plan is an oblong, divided from east to west into two, and from north to south into three bays, springing jointly from two magnificent columns of white stone, with leaves of the *à crochet* type in the deep bells of their capitals. The responds, or half-piers in the walls at their centres and angles are, like the walls themselves, in alternate layers of white and black. On the eastern side are the three noble doorways, seen in the view of the exterior, and in which it will be observed the arches of the lateral ones are pointed, while that of the central one is semicircular.

The manner in which the archivolt mouldings run through the secondary imposts, if not quite so disagreeably marked as at Orvieto, is noticeable.

Internally, the southern wall is blank in one bay, but is pierced with a lancet in the other ; the two bays on the opposite side have each a lancet ; all these are very deeply splayed. The central compartment of the western wall is

recessed into a three-sided apse completely covered with paintings, and contains an altar. The cells of the six compartments of quadripartite vaulting are likewise profusely painted, but into a detailed account of all these enrichments, their artists, and so on, it is impossible within these limits to enter. Suffice it to say that the *tout ensemble* is gorgeous in the extreme. Against the wall, on either side the central apse, is an altar, that to the right having a retabulum in three divisions, with metal framework, composed of three foliated arches under gables, and flanked by pinnacles in the conventional Middle Pointed manner.

The other altar-piece is of stone, with an octofoiled arch under a tall gable with crockets and a cross at its apex, and flanked by narrow, square-topped wings and pinnacles. Neither of these altars has a frontal. The northern one has its mensa supported on four octagonal colonnettes; the southern one has five trefoiled arcades on circular ones.

Within the central bay, immediately in front of the apse, stands that well-known font, of which there are *facsimiles* in plaster in the central hall of the Harris Free Library at Preston and at South Kensington.

This structure, commissioned in 1416, designed by Jacopo della Quercia (1371-1438), and executed with the assistance of his pupils, Pietro del Minella, Nanni da Lucca, and others, is of white marble, excellent in its proportions, and as graceful a specimen of the Cinquecento style to be found anywhere. The frieze of the upper part of the hexagonal basin and the plinth are in blue enamel, the upper one bearing inscriptions in bronze, with quotations from the Gospels on the subject of Baptism.

The bronze reliefs and figures of the Virtues on the font are the work of several sculptors. Ghiberti executed the

Baptism of Our Lord, and John before Herod ; to Donatello is due the Presentation of the Baptist's Head to Herod ; the Birth and Naming of John, and his Preaching in the Wilderness, are by the Turini ; and the Angel appearing to Zacharias is by Della Quercia. All these groups, which fill the panels of the hexagonal basin, were executed between 1427 and 1430.

From the centre of the basin rises a group of six marble pillars supporting a tabernacle, featuring those Cinquecento ciboria frequently seen over the high altars in churches. It is of the same form, and enriched with sculptured figures of the Virtues by the several artists just alluded to. Above, at the angles, are six statuettes of angels, the whole terminating in a figure of St John the Baptist, which, as well as those of the five saints in marble round the tabernacle, are Della Quercia's work. The bronze relief of the Virgin and Child filling the door of the tabernacle, as also three of the bronze-winged boys (or *putti*) on the cornice, are by the Turini ; the remaining *putti* being the work of Donatello.

If the evidence to the domination of ideas and of religious convictions be the best title attached to monuments that can recommend such objects to our regard, the Cathedral of Orvieto must be allowed a very high place among the ecclesiastical edifices of Italy.

It is, in fact, the grand monumental record and expression of that dogmatic teaching as to the Holy Sacrament of the Altar, which is distinctively *Roman ;* and the sublime Office for the Festival of Corpus Christi, composed by St Thomas Aquinas, does not more expressively convey its profound meaning, in prayer or hymn, than does this splendid Cathedral in the various art-works adorning it—in the very fact, indeed, of its existence.

SIENA : EASTERN FAÇADE OF THE CATHEDRAL.

SIENA : THE BAPTISTERY OR CHURCH OF SAN GIOVANNI.

THE GOTHIC: ORVIETO

The picturesque town of Orvieto—long will three days spent there at the All Hallows-tide of 1909 live in the memory !—seated on a lofty plateau, surrounded by a cincture of tufa rock, like a natural fortification, one of the most commanding and strongest positions enjoyed by any place in Italy, was taken by Alaric on his way to Rome, A.D. 409. Besieged and captured by Odoacer sixty-seven years later, it was garrisoned in the sixth century by Vitiges, but finally wrested from the Ostrogoths, and resubjected to the Greek Empire by Belisarius in 568. After having been for many years comprised in the kingdom founded by the Longobard invaders, it passed into the hands of Charlemagne, in consequence of the overthrow of that alien rule in Northern Italy, and was comprised in the donation made by the Frankish conquerors to the Papacy.

After that last transfer this city, however modified may have been the forms, long retained the principles of independent government, with municipal rights and privileges founded on ancient customs. In the eleventh century Orvieto had its "Rettore," or local governor, and consuls, the former usually nominated by the Pope ; but these magistrates were superseded in the thirteenth century by the then more prevalent civic government, under a Podestà and captain of the people—two offices held, in the first instance, by the Bishop of this see and the Bishop of Chiusi, with rather singular blending of sacred and political functions.

Some writers advance that the first Pope to visit Orvieto was John X., A.D. 916 ; next, Benedict VII., 977, who, during a long sojourn here, built the palace known as "Apostolic" for papal residence. It has often been restored, but still retains a good mediæval character in its architec-

ture. About the year 1000, Sylvester II., with several barons of the Neapolitan provinces, took refuge here during the Greek War in Southern Italy. In 1013 Benedict founded a college in Orvieto.

To Benedict IX., resident here in 1034, are ascribed two of the extant churches; and among the other Popes who successively visited this rock-girt city, for a more or less prolonged sojourn, we find the illustrious Gregory VII., our countryman Adrian IV. (who did much here in the way of public buildings and improvements*), Martin IV., Urban IV., and lastly, the unfortunate Clement VII., whose flight in disguise, after the horrors and miseries of the sack of Rome by the fierce hordes under Bourbon, and after escaping from his own wretched captivity in the Castle of San Angelo, forms a well-known episode in that tragic page of sixteenth-century history.

It was during the sojourn of Urban IV. at Orvieto, between 1262 and 1264, that a miracle was believed to have taken place at Bolsena, a town in this diocese, which event tradition assumes to have been the suggestive cause that led to the erection of the superb Cathedral, now almost the sole attraction that ever brings tourists to this quiet city. But a learned ecclesiastic, who wrote the history of this Cathedral—I refer to Della Valle and his *Storia del Duomo d'Orvieto*, published at Rome in 1791—owns that its origin is ascribed by some to desire, on the part of the citizens, to do honour to the Blessed Virgin, as the *Assunta*

* Nicholas Breakspeare. In the compilation of ancient papal biographies found in Muratori (*Rer. Ital. Script.*), it is expressly stated that our countryman was the first Pope who ever visited Orvieto; and that it was through his exertions this city was resubjected to the tiara, after having been long alienated. The fullest account I can refer to of the other papal sojourns here is in Moroni, *Dizionario di Erudizione.*

(*i.e.*, in her Assumption), revered as their special patroness. That story of the Bolsena Miracle, immortalised by Raffaele at the Vatican, presents one of the most singular examples of the acceptance, and intensely-felt influences in the popular mind, of the miraculous, admitted without one of the proofs or investigations that modern intellect would, in every such case, demand. And the two versions of this same story differ in many essential points; both being given, yet without any notice of such discrepancy, in Padre Della Valle's learned monograph.

A German priest, troubled in conscience for having doubted, not (it seems) the doctrine of a *real* but of a *carnal* Presence, in the Eucharist, started for Rome with the hope of securing the intercession of St Peter, through prayer at his tomb, for the solving of his doubts and pardoning of his errors. Resting one day on the shores of the beautiful Bolsena Lake, he celebrated Mass in the Church of Sta Christina (still seen) at the little town; and after the consecration, whilst holding the Sacred Host in his hands, with mind earnestly bent, as was natural, on the mysterious question that had induced him to undertake his pilgrimage, beheld blood issuing from the consecrated species, and staining the linen corporals, each stain severally assuming the form of a human head, with features like the "Volto Santo," or supposed portrait of Our Lord! Such is one version; but different indeed are even certain leading details in the other—namely, that the priest let fall some drops of consecrated wine on the corporals, and in fear, endeavouring to conceal this by folding up the linen, found that the liquid had passed through all the folds, leaving on each a red stain in form of a disc, like the Sacred Host. The rest of the story is given without discrepancies, and is

perfectly credible. Too much awe-stricken to consume the Elements, that priest, now for ever cured of his doubts, caused both those sacramental species to be reverentially preserved ; proceeded to Orvieto, and threw himself at the feet of the Pope, confessing his doubts and narrating the miracle.

Urban IV. immediately sent the Bishop of Orvieto to bring the Host and the corporals to that city, and himself, with all the local clergy, went in procession to meet the returning prelate at a bridge some miles distant, and to receive the sacred deposit from his hands. Soon afterwards, in 1264, Urban IV. published at Orvieto the Bull commanding a general observance of the Corpus Christi festival, and commissioned St Thomas Aquinas, who was then resident, and giving theological lectures in the city, to compose the Office and hymns for that festival.

The Bolsena Miracle may have hastened, but it certainly did not give the first suggestion for this important step to the Pope.

Ecclesiastical decisions and popular feelings had been long preparing the ground for this signal triumph, expressed in ritual, of the orthodox over the heterodox cause.

The first impulse had proceeded—as narrated in the chapter on Liège in my *Cathedrals and Churches of Belgium* —from no other source than the vision of a devout nun, the Beata Giuliana, who, in 1208, believed she had received a divine mandate to enjoin upon the Church the observance of a new festival in honour of the Blessed Sacrament. The Bishop of Liège and his theologians gave earnest heed to her, and seven years later that prelate instituted the Corpus Domini festival, of course for his own diocese alone. It was not till 1252 that its observance ex-

tended further, and by the act of a Cardinal-Legate, who ordered its adoption throughout the provinces comprised in his jurisdiction, namely, the whole of Flanders. In 1260 the then Bishop of Liège petitioned Urban IV. to decree the universal observance of the Corpus Domini throughout the Catholic world ; and when we remember the antecedents of this pontiff, we cease to be surprised at his readiness to follow such suggestion, for it was Hugh de Thierry, a theologian of Liège, who had advised the former bishop in a sense favourable to Giuliana's devout counsels, who now occupied the papal throne as Urban IV. The Bull issued by him is said to have contained a full narrative of the Bolsena Miracle ; but the author of the *Storia del Duomo d'Orvieto* owns that neither he nor any other who had searched the Vatican archives for it, had succeeded in tracing it to its original source. In other papal documents, however, the same event is more or less fully stated, or alluded to by Clement VI. (1343), by Gregory XI. (1377), by Callixtus III. (1456), and by Sixtus IV. (1477) ; but most circumstantially by Benedict XIV., "de Festis." In an ancient metrical life of Urban IV., edited by Muratori, the institution of the festival is the theme of a distinct section :—

> "Sic digne statuit ut in anno Corporis hujus,
> Tum festum celebre fiat in orbe semel."

But here we find no allusion to what had happened at Bolsena. However the Christian feeling of the age may have been disposed to acquiesce and to believe at the time of Urban IV., it is remarkable that the new festival failed to be universally adopted, or soon fell into desuetude, as may be inferred from the fact that Durandus, in his

Rationale, penned but a score or so of years after its institution, does not even allude to it. Nor is there reason to believe that this festival, eventually celebrated with such pomp, had taken its present place in the cycle of sacred functions till several pontiffs had revived the ordinance of Urban, and urgently insisted upon the Corpus Domini festival as obligatory — Clement V., at the Council of Vienne, in 1311, John XXII., his immediate successor, Martin V., and Eugenius IV. in the following century.

The author of the *History of Orvieto Cathedral*, several times referred to, admits that the earliest extant monument to the fact of the miracle is the splendid silver reliquary, that contains the Host and Corporals brought from Bolsena, now in the chapel opening from the northern transept in Orvieto Cathedral, being a masterpiece of metallurgy, on which are represented in enamel all the details of the story, and which was finished, in 1338, by Ugolino Vieri, a Sienese artist.

An interesting though modern testimony is that of Mgr. della Cornea, Bishop of Orvieto, who states * that he had himself discovered the Sacred Host, not hitherto known to be preserved in the reliquary; that, on touching a spring, he had caused a door to fly open, behind which was seen the precious object deposited in a recess, with two silver statuettes of angels kneeling and waving censers before it. The Bishop adds the extraordinary fact, as to which his word is our sole guarantee, that he had exposed that thrice-sacred object to the ordeal of fire, which it had sustained without injury.

The circumstances amidst which the citizens undertook

* *Vide*, the Acts of a Provincial Council held and published here in 1660.

the building of their noble Cathedral should be borne in mind.

Throughout the thirteenth century Orvieto was the theatre of intestine wars; the Guelph and Ghibelline parties, headed by two powerful families, were preying upon each other, and making victims of the defenceless, of all those worsted in their fratricidal strife. In 1286, the Filippeschi, at the head of the Ghibellines, obtained the upper hand, expelled all the Guelphs from these walls, and wreaked their vengeance against that adverse party by slaughter, incendiarism and the demolition of towers and castles. In the decisive battle of Montaperti, 1260, when the Florentine Guelphs suffered signal defeat from the allied Ghibellines of other Tuscan cities, so many "Orvietani" fell on the losing side that, as Sismondi says, their city was left almost deserted in consequence. It needed no small amount of energy and religious zeal to commence, under such pressure of disaster and civil war, one of the most splendid sanctuaries ever raised for Christian worship.

The undertaking was resolved upon and voted for by the municipal council, in or shortly after 1284; and it seems that the works were begun in 1288, when was formed a *loggia artistica*, or committee of works, with a residence, *casa dell opera*, near the site chosen. All designs and models had to be submitted to the officials of the loggia, in order to be examined and approved, or otherwise, by the *camerlingo* and his assessors. The extant documents from the archives of the committee range over dates from 1310 to 1631.

Neither popular devotion nor national munificence failed to bring in contributions. In 1298, the oblations amounted to more than 3362 lire; in 1326, to 7836 lire—large sums, considering the relative value of money in those

times. In 1344, Pope Clement VI. granted an indulgence to all who should visit Orvieto for devotional purposes, which spiritual favours were doubled in an indulgence from Gregory IX., obtainable by all who should assist in the works for the new Cathedral. Then were seen citizens of all classes co-operating, besides multitudes of pilgrims, who, after assisting at religious services, would spend the rest of the day in doing what they could to help the masons, stonecutters, or other artisans at the sacred building. Persons of good condition, in numbers, brought burdens on their shoulders; and those unable to do rough work would bring drink or food to the labourers, enabling them thus to refresh themselves without leaving the spot. It is one of the proofs how utterly were all Sabbatarian notions foreign to the mediæval mind, even while religious influences were at the greatest height, that Sundays and other festivals were marked by special activity (in the hour, that is, after the principal rites were over) during the progress of these works at Orvieto.*

The tradition, perpetuated by guide-books, that assumes the architecture to have been originally designed by Lorenzo Maitani of Siena, is untenable. It was not till 1310 that that artist was invited from his native place to accept the post of *maestro de maestri* for this Cathedral building, and became resident in Orvieto, as he did, with the slender salary of twelve gold florins per annum. Two of his designs for the façade—neither, however, exactly carried out in the edifice now before us—are preserved in the *casa dell opera*. In 1298, the Cathedral had made such progress that, on the Festival of the Assumption, Boniface VIII., then on a

* Similar circumstances attended the reconstruction of Chartres Cathedral after the fire of 1194.

visit to this city, celebrated Mass on a portable altar within the unfinished walls. In 1321 the whole was roofed over with fir-beams, richly adorned with intaglio, and probably with painting also ; soon after which the Middle Pointed Gothic windows were filled with diaphanous alabaster—a beautiful substitute for glass, still in part retained in those lighting the west end and aisles of the nave. In 1388 a fine organ, ordered from an Augustinian monk, a German, famous for his manufacture of such instruments, was completed. Previously, a factory, with furnaces and so forth, for the preparation of mosaics, early introduced among the decorations of the façade, was established in the city, a general restoration of all which art-works was undertaken during the first decade of the seventeenth century. Finally, this glorious church was consecrated by the Cardinal-Bishop of the see, 13th November 1677.

To proceed to details.

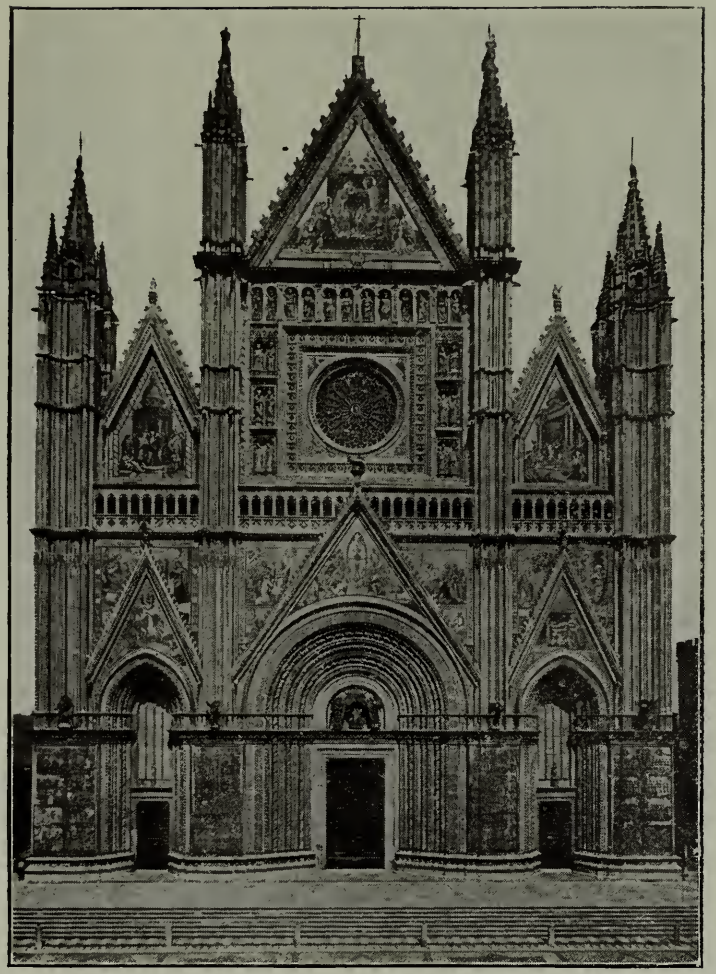
The peculiar arrangement of the plan of Orvieto Cathedral perhaps bears testimony to the eager determination to have a Cathedral as quickly as possible after the ambitious idea first dawned on the Orvietani. The church was thrust in as space could be found for it at the moment, and squeezed in to fit the lines of the available site ; the two transepts, one narrower than the other, taking an oblique line ; the left-hand transept (looking from the nave) sloping off at an angle towards the choir, and the crossing arch being carried obliquely across the end of the nave. To approach this difficulty conveniently, the columns of the northern nave arcade, in the last two or three bays, are slightly advanced, so as to lead up gradually to the skew portion of the crossway arch.

The succession of five small apses along either side of

the nave is a peculiarity of the plan, especially in the way they are arranged, not centrally with each of the six bays, but so that one jamb of each apse faces a pier of the arcade, and the other the centre of the bay. The reason for this very unarchitectural arrangement does not seem very clear.

These chapels would appear to have been fitted with rococo altars and altar-pieces, all of which have been swept away in the late restoration of the fabric, but at present they are perfectly empty. Much ancient fresco-painting has been brought to light, and the decoration of one chapel has been executed as a trial for the rest, but it must be confessed that the result is by no means satisfactory. For the back-grounds to the altars which, it is to be presumed, are to be placed in these semicircular recesses, one would feel inclined to suggest dorsals and side-curtains of rich stuffs, the introduction of which would do much to relieve the nave of that cold, unfurnished appearance it wears at present, but, unfortunately, the cheapness and accessibility of marbles will effectually preclude anything of the kind being attempted.

The body of the church is divided into a nave, with very lofty lean-to aisles and a clerestory of equally imposing dimensions; transepts, not projecting beyond the line of the aisles, but lengthened on the ground plan by means of low chapels; and a short square-ended choir. There is no steeple, nor does there seem to be any provision for one, the bells being hung in a quadrilateral belfry, built upon the north wall of the choir. Although this belfry seems to belong to the post-Gothic period, it is an undeniably picturesque composition—narrow, flat-topped, without a cross or any other appendage, and pierced with two rows of four round-headed openings, of which the upper ones are furnished with bells. There is a similar but somewhat more



ORVIETO : WESTERN FAÇADE OF THE CATHEDRAL.

ORVIETO : INTERIOR OF THE CATHEDRAL.

ornate belfry at the Franciscan Church, a little to the west of the Cathedral, of the same date apparently, and crowned with a sort of tall triangular *flèche* of iron, remarkably picturesque in contour.

The fenestration of Orvieto Cathedral is, on the whole, very fine. Beginning at the east end, we have a very tall, narrow window of only four lights. The two subarcuations are very stilted, enclosing as they do not only the two trefoiled lights but tracery in the shape of three trefoils. In the head of the window, and supported by the points of the two subsidiary compartments, is a large circle filled with geometrical tracery of a somewhat complex character, but which, after a little study, resolves itself into five spherical triangles, foliated and grouped around a cinquefoil.

The glass in this window is modern, and represents, in forty-four small oblong compartments, as many scenes from the lives of Our Lord and the Virgin Mary, on grounds alternately ruby and blue. For the great width of the choir this east window of Orvieto Cathedral looks too narrow, but, as we know, windows in the Italian Gothic churches are never very large, one of the most imposingly dimensioned that I can call to mind being at the east end of the Dominican Church at Perugia. The wall space on either side is entirely covered with frescoes,* now much faded, by Ilario, and six other assistants, representing, together with those on the side walls and the vaulting, the Legend of Joachim and Anna, the Life and Assumption of the Blessed Virgin, the Apostles, each with a clause of the Credo, doctors, and pontiffs.

* Upon these frescoes and others which adorn the two chapels opening from the transepts, I have dwelt at some length in the first chapter on the "Arts Auxiliary to Architecture."

In the north and south walls of this short eastern limb, which is quadripartitely vaulted, are rather large, round windows, very deeply splayed inside with a succession of simple mouldings, and enclosing tracery, composed of seven quatrefoiled circles, enriched with modern stained glass of excellent character. The subjects here are half figures on ruby or blue grounds. There are similar windows in the transepts which, like the choir and the crossing, are groined.

In the clerestory of the nave there are six tall, incipiently traceried lancets, glazed with white glass in very small round quarries ; and in the aisles, between the little apses, are two-light windows, with quatrefoils in their heads. These windows are filled half with stained glass and half with translucent alabaster, which, as may be supposed, sheds a curious amber-coloured light on the surrounding architecture. The windows above the western doors are completely filled with this material, which I met subsequently in San Miniato at Florence and elsewhere. The upper half of the lights and the tracery contain modern stained glass of much richness and brilliancy of tincture, uniform in design, and representing single figures under canopies. In the quatrefoil of each window is a half figure.

All these windows on the north and south sides of the Duomo at Orvieto have shafts with foliaged capitals, and are placed high up in the walls. Their dripstones are prolonged to meet the short strip of string-course, which, in continuation of the abaci of the capitals to these jamb-shafts, relieves the walls between the windows and the apses. The moulding of this string-course and of the shafts and arches at the entrances of the apses assumes a rope-like character.

Very noble indeed is the series of columns carrying the

arches between the nave and its aisles.* They are, with two exceptions, circular, tall, and built up of dark and light stone in alternately regular courses.

Their capitals exhibit a variety of foliaged ornament, as bold yet graceful in conception as it is vigorous in execution. Some of the capitals have octagonal abaci, some square, others circular, but no regular order is observable. The bases are low; round in some cases, octagonal in others, and some are enriched at the angles with tongues of leafage. The arches are semicircular, striped in alternate layers of dark and light material, as are the spandrels and the clerestory walls. In front of the latter is a continuous narrow passage, defended by a pierced parapet, and returned across the west end, where it assumes the form of a covered gallery, the parapet being surmounted by a series of trifoliated arcades supporting a lean-to roof—a very picturesque arrangement.

Above this gallery is seen the rose-window of the façade, and over the western doorway a round-headed one, composed of six lights, with intersecting tracery uncusped and filled with translucent alabaster, as are the similarly outlined windows over the doors at the western extremities of the aisles.

Several of the great circular columns of the nave arcade are banded with iron hoops, and in a few instances may be seen a small bracket fixed to these columns towards their summits. The respond or half-pier at the east end of the arcade on either side should be especially noticed, for the beauty of its detail, its corners being enriched from top

* The width of the nave of Orvieto Cathedral, from column to column, is 53 feet, and of the aisles, exclusive of the apses, 24 feet. The nave arcades are each 26 feet in width.

to bottom with a continuous line of leafage, carved either in light or dark stone, according to the colour of the layer on which each piece is imposed, the light being admirably contrasted with the dark. These vertical strips of foliaged ornament are beyond question the most engaging pieces of detail presented by this glorious Duomo at Orvieto. The wooden roof of the nave is supposed to date from the first ten years of the fourteenth century—though at an early period of its existence it evidently was not in a very solid condition, as from a document of 1416, we learn that an artisan, named Marretta, had been entrusted with the reconstruction of it. When the work of restoration was commenced in 1881, the old tie-beams were found completely out of order, but after considerable difficulties and delays, the work of demolition and rebuilding proceeded with regularity up to October 1886, when the woodwork was finished, and followed up by its decoration, which was also satisfactorily concluded shortly afterwards, and now the roof of Orvieto Cathedral professes to be a reproduction of the original work as it was before its decay.*

Signor Zampi, under whose direction this important undertaking was carried out, is generally acknowledged to have performed his task with skill and accuracy. The only one occasion when he departed from the original work was in lining with copper the upper surface of the cornices and replacing the terra-cotta tubes between the small columns by copper tubing, to carry off the water from the walls.

Within the westernmost bay on the north side of the nave stands the font, a most wonderful admixture of white

* There are no signs anywhere of an intention to give the nave of Orvieto Cathedral a groined roof. Perhaps the architect was fearful of vaulting over such a long broad space.

and chocolate-coloured marble.* The font itself is a very large octagon of the latter coloured marble, with curved sides, and rests upon a base of the same shape, which, in its turn, is supported by couchant lions. Part of this base assumes the character of a carved frieze; this is of white marble, as is the octagonal canopy fashioned in the semblance of a Baptistery, having doors on each of its four cardinal, but rather low, sides, and a tall spiral roof, flattened at the top to receive the pedestal for a statue of St John the Baptist; the ribs between its eight sides are crocketed from top to bottom. The doors aforementioned have pointed arches trifoliated, and are surmounted by straight-sided gables, also profusely crocketed, and flanked by pinnacled turrets. The eight sides of the spiral canopy are unrelieved by any ornament.

Among the rich profusion of art-works and several creditable monuments of the Earlier Renaissance epoch which claim attention after the visitor has grasped the main features of this grand Duomo, are a mosaic pavement of the most beautiful and varied patterns, extending to a length of about 18 feet from the steps leading up into the sanctuary; the iron grilles at the eastern end of either nave aisle, and those enclosing the transeptal chapels; the round arches opening into these chapels and supported upon graceful clusters of shafts, with exquisitely sculptured capitals; the variety of foliaged ornament in the jambs of the small portals on either side of the nave, and the small sculptured groups—originally perhaps of bronze but now a vivid green; and the numerous remains of painting in a more or less perfect state of preservation, on the walls of the nave aisles and the succession of apses.

* *See* illustration, p. 174.

The church seems to have been in a very neglected state in the early part of the last century, for when MM. Benois, Resanoff, and Krakan, the three Russian architects who have produced one of the best monographs on the building, first visited it in 1842, the interior was covered with so thick a layer of dust, that the frescoes and decorations could not be seen. They therefore obtained leave to wash it down with clean water ; indeed, it would be as well if all "restoration" operations were of as harmless and beneficial a nature as this.

A less well-directed enthusiasm in the sixteenth century, still in the desire for what at that time was supposed to be artistic perfection, would have led to the recasing of the whole church with a Renaissance overlay, but fortunately this was not carried far enough to obliterate all the original work.

It was intended to introduce Ionic columns into the piers of the aisles, to turn the Pointed windows into rectangular openings, and to decorate the apsidal chapels with marble, but on account of the cost, stucco was used instead. The would-be perpetrator of these enormities was one Scalza (an Orvietan, 1532-1617), who has, however, left a fine specimen of his talent in the splendid organ-case which occupies the wall of the north transept, above the entrance to the chapel containing the Bolsena shrine, besides more questionable ones in several statues.*

In the Museo dell Opera there is the plan for the trans-

* One must exempt from condemnation a "Pieta" group, and statues of St Sebastian and St Matthew, forming portions of side altar-pieces. The figure of St Matthew, a finely expressive one, is Scalza's own portrait. This sculptor was one of those truly great masters only to be appreciated in the works bequeathed to their native cities.

formation of the church, together with a design of a campanile by Scalza himself, which is not without a certain grandeur of style. The chapels were "adorned" with stucco-work and painted decorations from the designs of Scalza and of Raffaelo de Montelupo, but fortunately nothing more was attempted.

In 1537 the magnificent series of stalls, of which I hope to give some description in a future volume, had been removed to the choir, when the rites of Rome had become general in the churches of the vicinity of the Eternal City. It was Paul III. who ordered their transference and the crypt to be closed.

If Orvieto Cathedral be surpassed by other examples of the Italian Gothic in the completeness of art-presentment or general harmony of effect, its façade stands unrivalled, a sun amidst minor luminaries. No description could do justice to that pomp of beauty, that concentrated resplendence of art in its several forms—the noble offering of man's genius, skill and labour, strained to the utmost during successive ages to glorify the Almighty in this wondrous structure.

Most celebrated among ornaments contributed by Italian schools of different periods to this façade are the bas-reliefs distributed over the four spaces between and on either side of the three great portals—complicated compositions in pale yellow marble, with numerous figures on a small scale, as to whose origin critics have held various opinions. Marchese, in his *History of Dominican Artists*, supposes the greater number to be by Guglielmo Agnelli, a Dominican lay-brother, the pupil of Niccola Pisano, and who is known to have been engaged at Orvieto some time before 1304. But it is certain that several sculptors worked

here, and the generally-received view ascribes those reliefs, respectively, to Arnolfo of Florence, Agnolo and Goro di Gregorio. The statue of the Madonna and Child, seated under a pavilion above the central doorway, is ascribed to Andrea Pisano ; the twelve prophets, statues in niches, lateral to the great round window, to Agostino and Agnolo; the apostles, above the same window, to later and inferior artists.

Days, weeks, months, might be spent in studying the exquisitely elaborated reliefs among the most precious works of the fourteenth century that adorn the flat pilasters in the basement of the façade. These may be divided into three principal series or sacred cycles : the Creation, the Prophecies, the Gospel, the Resurrection and Doom ; or, as designated by Perkins in his *Tuscan Sculptors*, Creation, Prophecy, Fulfilment and Judgment. In 1370, no fewer than fifteen sculptors and nine wood-carvers and joiners, with eight assistants, were engaged here. Beginning with the most beautiful, the Creation, comprising the story of Adam and Eve in Paradise, and after the Fall, till the death of Abel, we observe the leading idea, now becoming dominant in art, which identifies the Divine Son with the Divine Father, and contemplates in the Creator the Saviour, here distinguished by the recognised type of benign beauty accepted by almost all art traditions for the person of the Incarnate Son. We remark also the conspicuous place assigned in these sculptures to angelic beings as spectators, attendant at every act of Deity in relation to man ; nor could any forms be more lovely or solemn than those winged angels, floating in graceful movement, with an expression of tender or most mournful earnestness, as if in profound pitying presentiment of all

the woes in store for the descendants, down to the final consecration of those exiles from Paradise.

The conception of the Prophecy series (as it may be styled) is singularly imaginative. At the basement level we see Abraham reclining on a hillside and gazing up to the future, represented by many figures above, the heroes and events of Old Testament history—kings and judges, Deborah and Judith, the Acts of Moses, the Vision of Ezekiel, Belshazzar's Feast, Heliodorus in the Temple; besides which, to complete the cycle of prophetic vision seen by the patriarch, his own tomb, an open coffin, containing the skeleton of Abraham, is exposed to view, and at the highest level the New succeeding to the Old Covenant, here represented by three subjects alone: the Angel appearing to Zacharias, the Crucifixion and the Majesty.

In the Gospel series we discern many fine compositions. At the basement level is a figure reclining like that of Abraham, and alike looking up into the future—this being Jacob, above whom are represented scenes in Gospel history, from the Annunciation to the appearance of Our Lord to St Mary Magdalene after His Resurrection, laterally the twelve prophets, whose figures bound the groups on each side.

The complicated series illustrating the Resurrection and Judgment have given rise to many dissentient theories. Vasari, Lanzi and Agincourt attribute these reliefs to Niccola Pisano; Cicognara and Luzi to Giovanni Pisano. Here, as in Michael Angelo's famous picture, the element of horror predominates.

There is, indeed, much grace in several among the features of the blessed, but the ghastly varieties of anguish and punishment, the fantastic forms of the Divine tor-

mentors, make such impression, that the beautiful is eclipsed by the terrible, the graceful by the grotesque.

Even the figure of the Redeemer within an elliptic nimbus at the highest level is deficient in the conspicuous majesty that the subject requires. In one detail, however, we see progress of ideas—namely, the absence of monstrosity from the figure of Satan which, though entwined by huge serpents, is strictly *human*. This is certainly a finer conception than that we see in Niccola Pisano's reliefs on the pulpit in Siena Cathedral, where the Evil One is a monstrous cross between the human and the bestial.

The mosaics on this façade are of unequal merit, but in general effect rich and harmonious. As now before us, they are mostly restorations, carried on by the Papal Government, and subsequently by the State.

The finest early compositions are—the Assumption, with date 1366, and the name inscribed "Joannes," probably Giovanni Leonardelli, a friar, whose engagements here are known from the archives; and the figures of Isaiah and Nahum, with date 1355. The Baptism of our Lord, by Nebbia, with the figures designed by the sculptor, Scalza, appears to have been completed in 1581. The Coronation of the Virgin, on the highest of the three gables, is by the Roman mosaicists, Cocchi and Castellani; a copy, finished in 1838 from a picture by the Sienese artist, Sano di Pietro (c. 1449). The vicissitudes of this last mosaic adorning the most conspicuous surface, are singularly relevant to the history of religious tendencies. Originally it was not the Coronation of the Virgin, but the Resurrection of our Lord that occupied this distinguished position. In 1714 that earlier work was removed, and another substituted, the Assumption, from an indifferent

picture by Lanfranco; but at last, with better taste, indeed, the mosaic from the picture by the eminently devotional Sienese artist, above referred to, was raised into the place, where it now strikingly announces the intent to glorify the Blessed Virgin.

Never can I forget one view I enjoyed of the façade of Orvieto Cathedral under peculiarly favourable effects. It was on All Saints' Day, 1909, after solemn Vespers, and there, bathed in the crimson glow of an autumnal sunset, the glorious façade, its marbles and pinnacles, mosaics and sculptures, glittered like gems; and the whole seemed a thing that might be likened to a splendid but mysterious shrine, gleaming in solitude under the eye of God.

In the Chapel of the *Santissimo Corporale*, which forms an extension of the north transept, stands, above the altar, that precious silver reliquary, containing the consecrated Host and other objects brought from Bolsena; its weight in solid silver being 400 lbs., its measurement, in metres, 1.39 by 0.63. Its front is intended to represent that of the Cathedral; and besides the recess containing the relics, are twelve enamel miniatures, illustrating the whole of that famous miracle, also the Last Supper and the Passion—the former series being cited by Della Valle as the earliest authentic record (1338) of the supposed supernatural fact. On one of the Gothic tympana of this reliquary is the figure of the Saviour, with sceptre and globe, and also with the unusual attribute of wings, said to be suggested by the designation of the Messiah, "Angel of the Covenant" in the prophecies of Malachi.

The writer of Mr Murray's excellent hand-book to Central Italy—but who, by the way, omits to mention the curious orange-yellow, translucent alabaster from the

East, in the windows of the façade and nave aisles,* and is unreasonably severe with the modern stained glass which fills the upper half of the latter—informs us that the casket in which the reliquary is kept, is closed by four keys, one of which is in the custody of the Bishop, another in that of the Chapter, a third in the hands of the Senate, while a fourth is at Rome. It is therefore impossible, under ordinary circumstances, to have it opened, except at Easter and at Corpus Christi. On the latter festival the reliquary is solemnly borne to the high altar at three o'clock in the morning, and remains there all day. At seven o'clock there is Pontifical High Mass, after which the relic is carried in procession through the city.

* It is used in Tarragona Cathedral.

CHAPTER VI

The Gothic—II. Assisi and Arezzo

FORTY-SEVEN years ago English art lost its most distinguished ornament in the early death of William Dyce. He was pre-eminently an artist in the highest and largest sense of the term. He cultivated the principle of art, and applied it to every department of human knowledge. Art was to him a living principle, an energy; and in the true he recognised abstract beauty, and in beauty and order the highest and sovereign truth. It argues an inadequate and incomplete notion of the function of art to restrict it to the subordinate practice of sculpture, painting or music. Leonardo is, perhaps, the solitary instance in modern times and in extant biography who recognised the manifold and imperial function of art. Dyce received a classical education, and he is a rare specimen of a Scotch academician who has pursued art in a platonic and ideal spirit. An artist by natural gifts, he was pre-eminently an educated and academic artist, not so much fettered by the traditions of the technical schools as learned in the higher philosophy of cultivated taste. Raffaele, Michael Angelo, Leonardo, Fra Angelico, were all educated men. Correggio was not; but who shall compare Correggio with the greater Italians? It seems to require a high education—at least in theselater generations—tomakeacompleteartist. The inner soul of design cannot be grasped without a sense of the abstract nature of proportion. Dyce was a musician, and Leonardo was a poet; so was Michael Angelo; so was that gifted architect, the late G. F. Bodley. To apprehend the

subtler beauties of colour requires a poetical faculty. Turner and Blake were both poets—of a strange and perplexing cast, it is true; so that it seems to follow that the blind man who thought scarlet was as the sound of the trumpet, apprehended that mysterious law which connected sound and colour. It may be doubted whether Dyce could have been the colourist he was, had he not exhibited the inner feeling either in music or poetry, as well as on the canvas.

It has been said of William Dyce that he could turn from his easel to the Summa of Thomas Aquinas. But he was not a pedant in theology or painting. If he was not one of the originators of pre-Raffaelitism, he was at once open to its influences; and though his early works displayed something of the conventionalism of the art schools of the times in which his lot was cast, he swiftly and safely imbibed the teaching which sent him to Nature for truth, not only of form, but of detail. Here, however, his educated mind stood him in good stead. In the way of ornament, for example, he knew that all mediæval form was originally deduced from Classical and Greek art; and he sought for truth, not in the derived forms of mediæval art, but he went to the great originals, and pursued them through their mediæval corruptions back to the common nature from which Greece derived its inspirations. He was equally fair to Greek form and mediæval feeling. In the House of Lords his draperies are as pure as those of Phidias, while his feeling is as reverent as that of Perugino. His greatest, because his most complete work was the Nativity, Crucifixion, and Twelve Apostles, surmounted by the Majesty, with which he decorated the eastern wall of Butterfield's sumptuous *chef-d'œuvre*, All Saints, Margaret Street. I say was, because, these works having been

found no longer susceptible to another restoration, they are being, at the moment of writing, covered over by copies from another hand, so that it is impossible now, for unborn generations to admire a principle of design, colour and sentiment which gives Dyce rank among the highest of the best Italian school.

When Dyce was a very young man—it was on the 24th of May 1844—he delivered an introductory lecture in the Classical Theatre of King's College, London, on "The Theory of the Fine Arts." At that time it was a bold thing for a young professor to come forward in his lecture-room to proclaim the great truth that "Christian Art so far agrees with the Classical, that it takes Nature for its guide and model, but it exercises itself on types altogether different, and has for its drift to interest the moral sentiments, rather than to charm or flatter the senses."

To an ecclesiologist it is not a little gratifying to find in the same lecture that of all branches of Christian art, the one which Dyce, distinguished even then as a painter and a musician, chose as the most apposite for his purpose of didactic illustration, was architecture. Such a testimony, coming from so unprejudiced an authority, was extremely valuable. In the latter part of his lecture, while repudiating, on behalf of all Christian art, the gross and vulgar notion of their being physical sciences, Dyce vindicated for them the higher honour of being moral sciences, observing that "if architecture's elevation to this higher sphere deprives it of the kind of certainty which belongs to the demonstrations of physics and mathematics, all that can be said is, that it shares the difficulty which invests every question of a moral nature."

Dyce divided Christian art into five epochs, or schools,

which he designated respectively, Christian-Pagan, Barbaric, Ascetic, Pagan-Christian and Sensual. These terms are so self-explanatory, that did I perfectly agree to their truth, I should offer no remark upon them. A strong objection, however, must be taken to the apparently contemptuous name, Barbaric, under which class I presume the professor included *inter alia* those glorious monuments of Mediæval Europe, Durham and the two great abbey churches at Caen ; Mayence, Worms, Gernrode, Paulinzelle, and other great German Romanesque basilicas ; San Ambrogio at Milan, San Michele at Pavia, the Cathedrals of Parma and Piacenza, and the two marvellous churches at Toscanella, and I trust that the emendation which I shall venture to offer is one that will meet with the approbation of my readers. I propose transferring the name Ascetic to that epoch which Dyce designated as Barbaric, and entitling his Ascetic School, Spiritual, thereby introducing as the formal appellation of the most perfect age of Christian art that word which the professor himself employed to embody its distinguishing characteristic as compared with Paganism, and affording the most marked contrast to their own designation of the latest school. There is, in truth, whether we regard the word in its original or its later colouring, something extremely ascetic in Romanesque architecture, something in its gloomy yet beautiful and impressive majesty, in its huge columns, "massy proof," speaking of "rocky solidity and indeterminate duration"; its long dark aisles, now silent as Sinai's rocks, now bright and vocal with a long procession of Christian priests and choristers, most fitly typical of the stern and long-enduring struggles of a Christian soul after perfection, its contests with foes, visible and invisible;

its fasts, and tears, and vigils, and enlivening rays of heavenly light; while in the angelic consummation of Christian art, pointed architecture in the aspiring vaults of Westminster and Cologne, of Rheims and Amiens, of Lucca and Assisi, we behold the embodied symbol of that most glorious reality of our most Holy Faith, the saintly spirit, treading the world, the flesh and the devil under foot, rich in heroic virtue, and still on earth, still dwelling among the sons of men, appearing a denizen of other realms, a citizen of the Holy Church Triumphant, at whose resplendent portals

> Margaritis emicant
> Patentque cunctis ostia;
> Virtute namque prævia
> Mortalis illic ducitur,
> Amore Christi percitus
> Tormenta quisquis sustinet.

In the whole history of art, is there a more interesting chapter than the gradual development, by repeated changes and modifications, of the circular Roman and Byzantine buildings, through the simple Romanesque apse into the intricate and beautiful Gothic chevet of the French churches in its complete form?—a development which was gradual only in the sense that we can trace all the steps by which it proceeded, but which, as compared with the slow and patient development of Egyptian and Greek art, astonishes us by the rapidity of its proceedings, the fertility of imagination shown by those who conducted it, and the vast and complete change in all architectural forms which in a few years was achieved. In every part of the world, not only the student but the amateur of ecclesiastical architecture, who keeps his eyes open, finds, on all sides,

works which speak to him more forcibly, the more he examines them, of the great and eternal lesson of ecclesiastical architecture and art. It does not lie in the power of every traveller to appreciate to the full these "dim and mighty minsters of old time"; but it is in the power of even the least observant, and the least gifted, by cultivating their reverence for the ways and work of great architects and artists, to make it impossible that they should not be able to discriminate between the true and the false, the simple and the sublime.

Consider what a glorious inheritance the enthusiastic admirer of Christian art has! He may not, from various circumstances, be able to travel on the Continent, and to see its magnificent monuments with his own eyes. But books have been written upon them by architects, and with an equally keen relish by the non-professional man. Most of them are accessible, and their illustrations, whether in engraving or photography, present a series of examples inexhaustible in their number and variety. Even if circumstances compel us to limit our studies to our own country, there is no cause for regret, for I suppose the man has not yet lived who has seen all that is worth seeing, even of English architecture; and as much may often be learnt by the patient study of small works as by more ambitious attempts to study, to group, and to analyse the origin, principles and developments of the art all over the civilised world.

The town of Assisi is about a mile and a half from the railway station, and the view of it, as I approached it on the box-seat of the omnibus belonging to the excellent Hotel Leone, was very engaging, for besides its natural advantages of site, its towers and battlements, its pretty little gabled

belfries, its aqueduct and ruined citadel, make up a picture in themselves. The square-topped campanile of San Francesco to the extreme left, and those of Sta Chiara, the Duomo, and one or two other churches in the middle and to the right of the picture, compose a very fine architectural *ensemble*.

Entering the town, after winding about the declivity on which it is built, there is nothing that disappoints the expectation or breaks the spell of old enchantment which hangs over it. The streets are for the most part silent, narrow and steep; the architectural forms, solemn and mediæval. The rushing and roaring stream of the present has never flowed through this Pompeii of the thirteenth century. The six centuries that have swept over it have hardly brushed it with their wings. The whole scene indeed seems prepared for the entrance of St Francis himself, with his brown woollen robe and girdle of hemp, upon the stage.

Assisi, far more than Perugia, is stamped with the image and superscription of one man. The forms of the landscape, the mountains and the valleys, the woods and the rocks, the streets and the houses, are all vocal with the name of St Francis, that extraordinary man whose life and career offer so much occasion for wonder and such frequent cause for admiration.

From the fact that Italy preceded England so much in the march of civilisation and refinement, it happens that the men and the events of Italian history appear nearer than those of England. It has always seemed strange to me that Raffaele was born about the time of Bosworth Field. Fitness and proportion would seem to make him a contemporary of Milton. When we read of the taste and civilisation of Rome in the time of the great painter, it is

difficult to believe that the best blood in England were then dining at ten ; that their dinners were composed of huge masses of fresh and salt meat, spread upon a great oaken table; that their food was shovelled into the mouth without the help of a fork ; that the floor of their dining-halls was strewed with rushes, among which their dogs searched and fought for bones; and that, in the intervals of feasting, their minds were recreated with the postures of tumblers and the coarse jokes of licensed jesters. St Francis was born in 1182, about the time that our Henry II. was mourning over first, the ingratitude and then the death of his eldest son, Prince Henry. But when we go to Assisi and see and feel how every spot in the landscape is identified with the saint, and recalls his presence, it is difficult to believe that a chasm of more than six centuries is opened between us and him. It is not easy to find anywhere, in any country, an historical personage of such fresh and enduring vitality. When we think of Richard Cœur de Lion and Thomas à Becket, they seem, by comparison, to recede far back into the night of time. They are dim shadows, but St Francis is a living presence, whose name is carved upon the rocks and whispered by the winds and waters. This is one proof, and only one among many, of the enduring character of religious impressions, and that the most lasting conquests are won by those who fight with spiritual weapons against spiritual foes.

On the brow of a long declivity, then, lies Assisi, presenting with its ruined citadel, and the massive abutments of the convent, something of the appearance of a huge fortress at a distance.

Dante has celebrated its picturesque beauty, the glory which encircles it as the scene of St Francis' pious labours,

and the sanctuary of the early Italian art which sought to immortalise these labours :—

> " Between Turpino and the wave that falls
> From blest Ubaldo's chosen hill, there hangs
> Rich slope of mountains high, whence heat and cold
> Are wafted through Perugia's eastern gate.
> Upon that side
> Where it doth break its steepness most, arose
> A sun upon this world as duly this
> From Ganges doth ; therefore let none who speak
> Of that place, say Assisi—or its name
> Were lamely so delivered. But the East,
> To call things rightly, be it henceforth styled."

There are really three churches attached to the convent at Assisi, rising one above the other, or at least three sanctuaries within the great edifice—one of the rare specimens of Gothic in Italy.

The Upper Sanctuary or Church contains the frescoes of Cimabue, illustrative of the life of Christ and that of St Francis as His imitator. In the Second or Middle Church, besides the masterpieces of Giotto around the high altar, there are various pictures of Giotto's pupils, especially a celebrated Crucifixion by Cavallini, said to have excited the admiration of Michael Angelo for its grandeur ; and what struck me more than all the others, a St Francis receiving the Stigmata, attributed to Puccio Campana, also a scholar of Giotto, although one would fain recognise the hand of the master himself in it. In the under church of all, hollowed in a rock, is the tomb of the saint. It is singular enough, that while it was the first successor of St Francis in the government of his order by whom this magnificent edifice was reared, for the express purpose of enclosing the remains

of the saint, it continued for ages to be a vehement controversy among the members of the order whether the remains were really deposited there. Great doubt prevailed on the subject, and it was only during the last century, after five hundred years of controversy, often violently renewed, that all doubt has died down. It is stated that an investigation in 1818, conducted by the General of the Franciscans, and authorised by Pope Pius VII., led to the discovery of the skeleton of the saint in a stone coffin. A congregation of cardinals confirmed the genuineness of this discovery, which was announced by Pius VII. to the Church, and all sceptics on the subject were henceforth threatened with excommunication. The necessity of strengthening the alleged discovery by infallible sanction and a decree of excommunication is not a likely way of quieting doubts in some minds ; but it must be allowed that the authenticity of the shrine of St Francis is at any rate as well established as most shrines in Italy. The reverent Franciscan as he approaches the dimly-lighted urn of travertine within the sacred enclosure at Assisi, may at least feel with confidence that the relics of the saint were native to the earth on which he kneels. Even the Anglo-Catholic, as he stands silent by the kneeling *custode*, is not here pained by any manifest lie inviting his regard.

The dust of St Francis may be there or not. This is to him a small matter, but it was here at any rate, in this town and near this place, that the humility, patience, gentleness, and unceasing self-denial of a devoted Christian life were exhibited and set before others as a light shining in a dark place.

The church and convent of the order of Sti Apostoli at Assisi stand at one extremity of the town, and form a most

imposing group of pale-brown stone buildings, in which the pointed arches of the Gothic are blended very harmoniously with the massive square campanile reared in the angle formed by the north transept with the nave. The general aspect of this group of buildings resembles a fortress rather than a church.

The Church of San Andrea at Vercelli, in Piedmont, was built, according to the tradition, by an English architect.* It is difficult to believe this, though, undoubtedly, its details suggest a foreign hand, and are admirably good. The detail of the clustered columns, with their capitals and bases, of the groining, of the windows, is all completely French work, and excellent, and the triplet of lancets lighting the extremity of the square-ended choir is very suggestive of England. It is only on the exterior of Vercelli, in fact, that any Italian character is given to the design; but even here there is far more attempt than is usually made to secure a picturesque *tout ensemble*. Its builder was a Cardinal Guela, who had been for some years Legate in England; he erected this church on his return, having evidently a wish to emulate some of the work he had learnt to admire in England and France.

Even more remarkable is San Francesco at Assisi. Here the architect is said to have been a German; but the evidence of the mouldings is, on the whole, more in favour of his having been a Frenchman. The singular fact however is, that, as at Vercelli, this influence did not affect the exterior, which is designed completely in the local style. The treatment of the vaulting in the apse of the Upper Church, and in those of the chapels opening from the sides of the lower one, together with their acutely-

* *Vide* my *Cathedrals and Churches of Northern Italy.*

pointed two-light windows, traceried with a foliated circle, struck me as among the most felicitous and beautiful works of their age and class of my acquaintance in Italy; and both here and in the lovely diaper of cusped circles, composed of the red marble of Perugia, with which the walls below these chapel windows are lined, it is very easy to perceive how greatly George Edmund Street must have been influenced by these features when designing the chancel of his noble church of St Mary Magdalene, Paddington.

I have studied on the spot many architectural effects, and I have never seen Italian Gothic work which can stand being tested, spite of its imperfections of technique, against Northern Gothic, Bourges, Rheims, Lincoln or Worcester. But I do not think I have ever seen such an effect as the entrance to the Lower Church of St Francis at Assisi, with the light behind one, of combined line and colour, light and shade, complexity and unity. And outside, what do I know like this porch, loggia, and double staircase, all grouping together?

In spite of all their architectural shortcomings, it must be said that in the combination of painting and architecture, all other architectural schools were hopelessly distanced by the Italians. All that is beautiful in their work struck root in the thirteenth century; and it is in this magnificent Church of St Francis at Assisi, that we see in perfection the combination of the two arts. One enters the Lower Church * by a noble double doorway with receding shafts and a large wheel-traceried circle in the tympanum, between walls panelled in patterns with that red Perugian marble to which I have just alluded. A dark and sombre collection of chapels—some square, some apsidal, fenced

* Illustrated on p. 42.

by cunningly-wrought screens of iron, and glowing with the choicest productions of the glass-stainer's art, lead one on to the high altar which, with its superb candlesticks, stands at the junction of the four arms of the cross; and as the eye becomes by degrees accustomed to the half light, one sees and understands the subjects and colours which Giotto and others have left on vault and pillar and wall. This Lower Church at Assisi, heavy-vaulted and sombre, suggests the sorrows and struggles of earth. It is a perfect treasure-house and museum of art, containing a multitude of curious or beautiful works, many of which, however, can hardly been seen in the dim light. Here are those three wonderful frescoes by Giotto, the Dante of painting, typifying the Poverty, Obedience, and Chastity which St Francis enjoined upon his followers; and also a fourth representing the glorification of the saint. There are many works by his followers and pupils, and by later artists, various in style, and unequal in merit, but all appropriate to the spirit of the place, and deeply penetrated with religious feeling. In every direction is beauty; but above all commend me to the stained glass, most of which is coeval with the building, and full of those deep rich tones peculiar to the churches of Central Italy, which caused an enthusiast to say of a window in the Cathedral at Arezzo, that it was "not made with human hands, but let down from Heaven for the consolation of men."

At the west end of the Upper Church is a fine doorway, similar in style to the northern one, but this is seldom open now; and after drinking in the strange and mystic effect of the crypt, with its incense-laden atmosphere, access is gained by a small newel-staircase to the Upper Church. What a change!

How to describe the first *coup d'œil* of this wondrous structure I find no easy task. "Palace of gems" is the only expression I can think of to convey my impression of it. From the darkest of sanctuaries you find yourself in a minute transferred to a fairy church of glowing and translucent colour. The space of window is so beautifully proportioned to that of wall, that there is no disparity of material, and the whole structure glows, a perfect feast of mural and vitreous coloration. Do not think me running into heroics. I was dumbfounded by the spectacle, and must somehow find words to express the sensation. After the *crambe repetita* of the Renaissance churches in Rome and elsewhere, it is an indescribable relief to the Northern eye once more to see a long vista of goodly arch like this, to look up at the simple quadripartite vaulting compartments, and to follow them on across the point where the transepts debouch, to the glowing windows of the nobly-groined apse. It is a sanctuary of early art, this Upper Church at Assisi. These frescoes, of Scriptural subjects, those single figures of saints within arcaded panels on the walls of the transepts, which there can be no doubt formed the *motif* for Butterfield's great work at the east end of All Saints, Margaret Street, are to this day almost as fresh and bright as when they first left the hands of Cimabue and his pupils at the close of the thirteenth century. Cimabue commenced his work here in 1265. The roof and walls of the aisleless nave were then ready for him, and entirely undecorated—with intuitive success. Now, the colouring that we find in mediæval buildings, successful as it almost always is, was not successful by accident, or by the application of rules, but the existence of rules is not hard to find. Chevreul discovered a great many, and laid down remarks on

TOSCANELLA : WEST FRONT OF STA. MARIA MAGGIORE.

ASSISI : INTERIOR OF THE UPPER CHURCH OF ST. FRANCIS.

position. It is different with form, the other great principle and department of architecture. We cannot weigh form, but we can, so to speak, weigh the music and poetry of colour, and so lay down fixed principles of action. Indeed, there is no subject in the present day more deserving the attention of scientific men in relation to architecture than colour.

When, in 1874 a "restoration" of the churches at Assisi was decided upon, some anxiety was naturally felt for the fate of the art-treasures enshrined therein. The lands amounting, it is said, to forty-two estates, had been confiscated, and the monks dispersed; but what seemed far worse in the eyes of archæologists and artists was, that restorers, armed with the authority of the Government, would be hard at work pulling away altars, knocking down walls, and renovating frescoes. The priests, as a matter of course, were up in arms, and painters, and many others whose cherished associations had been set at nought, were clamorous. However, the bold and, as some would say, rash enterprise fortunately fell into safe hands, and Signor Cavalcaselle the *collaborateur* with Mr Crowe in the *New History of Painting in Italy* was to be seen daily mounting scaffolding raised in front of frescoes, or descending to excavations made in search of some ancient but disguised structure. The responsibility of the work was shared by Prof. Botti, of Venice, and others. And so much interest was excited, that a little company of architects, painters, and amateurs was, for some months, gathered in Assisi. The Slade Professor of Oxford, too, was there, making studies from the frescoes; a German artist in the service of the Arundel Society did more—he improved on what he saw; his copies, with one exception, which was said to be in facsimile, were of the nature of restorations; they did not represent the

pictures as they did in 1874, but as they might possibly have been. In addition to these labourers, there were architects busy in the taking of measurements, and archæologists studious of masonry, and observant of other indications of dates and styles.

One morning, however, the restorations were found to have made a sudden and startling jump. During the night, by the aid of a score or so of men, the trumpery "Pagan Roman" altars were swept away, much to the consecutive alarm and indignation of the priests who came as usual to say Mass. By this bold stroke of business light was let in at darkened windows ; frescoes by the dozen, especially a Madonna, Child and Saints, by Cimabue, were made to look out once more from walls long masked ; while in place of rococo carpentry, gimcrack ornaments, and imagery from the toy-shop, stood the simple stone altars before which the immediate followers of St Francis had celebrated and worshipped. But this was not all. From the choir of the Lower Church was taken a singing-gallery, whereby more frescoes were brought to light, and in like manner from the Upper Church, stalls and seats in tarsia work were swept away from the apse and the adjoining transepts.* That this wholesale measure exceeded the bounds of discretion there can be no doubt, still it cannot be questioned that the work was brought back to its first estate, and, moreover, by the removal of some other encumbrances, it was practicable to restore the high altar from the nave to its original site at the junction of the four arms of the church. The collective result of these changes attained the following ends : the clearance of a thousand and one trumpery appurtenances, which having neither beauty nor

* Happily, these have been replaced.

antiquity to recommend them, offended common-sense and pure taste; the reduction of altar ornamentation to the comparative simplicity of the thirteenth and fourteenth centuries, and the consequent restoration of the whole fabric to its first estate. That much was gained for archæology, and scarcely less for art, no sane person could doubt for a moment.

The plan and process adopted for the restoration of the frescoes deserves some brief elucidation. Where a large piece of wall had fallen into rottenness and was denuded of its picture, it was simply cut out and replaced by sound cement.

Again, where only a small portion of the intonaco was in decay, a chisel removed the crumbling mortar, and a trowel replaced the void by firm material, which bound the surroundings together as by a wedge or a plug. The process was honest, the new and uncoloured mortar speaking for itself.

Next, and chiefly, these parts were operated upon, fortunately very considerable, which, though in decay and threatened with destruction, were capable of preservation.

The malady which affected these frescoes at Assisi is one common to the whole genus of wall-paintings. The surface or pellicle of the picture was in blisters, the whole of the mortar was disintegrated and ready to fall down on the floor as dust, and the entire picture threatened speedily to die if left to its disease. To fix these flying particles and fleeting paints some glutinous medium was infused, and then, with a gentle but firm surface pressure, the loosened atoms of the picture were once more brought and bound together. Furthermore, pains were taken to remove the dust of ages by means of a soft brush or simple water, and finally some fixing medium was washed over the

surfaces and into the pores. The composition used was said to be a secret, but I presume it was the silicate known in Germany and England as "Wasserglas."

The result of these operations, though not all that might have been desired, was on the whole satisfactory. Without the use of brush or the addition of colour, the frescoes were wonderfully "refreshed" and they were moreover placed *en permanence*.

On the dissolution of the Monastery of St Francis in 1866, provision was made for the due performance of the services of the Church, and a few of the monks were retained and subsidised for that purpose. As a matter of general State policy, they are not allowed to retain the picturesque garb of the order, but, dressed in black, they assume the office and the aspect of ordinary priests. I attended the daily-sung Mass in the Lower Church—where, by the way, the tones of the organ produced a most solemn and awful effect—which as to the music and ritual was creditable to the clerical staff as now constituted. Moreover, the Government, in laudable zeal for the preservation of historic works, has taken the whole structure as a national monument under its protection, and a small annual grant is made for incidental expenses.

Little need be said of the now tenantless monastery attached to this Church of St Francis at Assisi; it was never rich in art, though, judging from the great refectory, which could entertain two hundred and fifty guests at a sitting, it was bounteous in hospitality. Among the novelties which the dissolution brought to light, were the prisons for the incarceration of refractory monks. A visit may also be paid to a small and prettily-planted cloister, where are stowed away cartloads of skulls and skeletons

which for long years have cried aloud for decent burial. The monks, it is to be feared, brought upon themselves their galling misfortunes; from lack of culture and from want of vigilance they proved themselves the unworthy guardians of priceless treasures, necessitating those drastic renovations to which I have alluded elsewhere, and they have written on the walls, in the most debased forms of art, the low estate into which they had fallen.

The story which the Church of St Francis recounts is melancholy; originally set upon a hill as a light which could not be hid, its brightness was turned into darkness; the vow of poverty became first a mockery, and then grew into a dire reality, until at last the whole city of Assisi presents a spectacle of mendicity, almost unparalleled in Italy.

Poor *frati*, blocked by the Government into a tiny corner of this home they created! Its vast cloisters and refectory, and dormitory, and the superb arcade built mountains high against the slope, have been handed over to a middle school, with a lickspittle marble inscription, thanking some petty Minister of Education for his "spontanea liberalita," in giving them a school! *

In addition to the Church and Convent of St Francis, and the Churches of Sta Chiara† and San Pietro, with their

* The Government actually pulled down the grand early thirteenth-century mosaic screen and marble pillars of the fourteenth century which surrounded the high altar of the Lower Church. "Perché?" I asked of the melancholy-looking black sacristan friar who accompanied me on my tour of inspection. "Perchè sono matti," was the reply. It lies stacking and perishing in the cloister of the cemetery—making that sweet court of Death and Cypresses hideously squalid.

† The story of Sta Chiara (St Clara) is linked so closely with that of St Francis in popular sentiment and imagination that it seems difficult to think of the one apart from the other. Not only was Sta Chiara the

truthful western façades, and solemn uncoloured interiors, no traveller who has any thought of one of the most extraordinary enthusiasts of history, of his ardent piety, simple self-denial and burning zeal, and who turned all his enthusiasm to the profit and power of the Church, will fail to visit the fine Classical church of Sta Maria degli Angeli. It lies close to the railway station on the left-hand side of the line as the traveller approaches Assisi from Rome, and its chief interest consists—not in the frescoes of Overbeck, although these are very striking and fine, one especially, the Vision of St Francis—but in the small rude Gothic chapel which it encloses. Within this chapel St Francis laid the foundations of his order upwards of six centuries ago. There is a quaint antique simplicity about it, and as one enters its low archway, and surveys its mean arrangements, and the original cell of the saint hard by, the life of St Francis rises upon us more vividly perhaps than at any previous stage of our visit. Grand as were the impersonations of Cimabue, and divine the creations of Giotto, in the splendid edifice on the heights of Assisi, here in the rude memorials now before us, is the true expression of the spirit of St Francis. It was here that the words of the Gospel, as he read them one day, seized him with a literal earnestness that inspired his whole career. "Provide neither gold nor silver, nor brass, in your purses, nor scrip for your journey, neither two coats, nor yet staves." "Behold what I desire; this is what I have longed for!" he joyously cried; and casting aside his sandals, and exchanging

chief rival of the Blessed Francis in the observance of Gospel perfection, as an early chronicler calls her: she was also his chief ally in bringing about that great religious movement which told so marvellously upon the spiritual life of the West, and upon the history of the thirteenth century.

his girdle for a rope round his loins, he went forth without even the staff or scrip of the mendicant, to proclaim the Gospel of self-denial. It was in the year 1209 that this inspiration came to him. Slowly at first he made his way, preaching repentance in the streets of Assisi, and saluting all he met—"The Lord give you peace!" A perfect passion for self-abnegation possessed him. He stripped the clothes from his back, and gave them to the beggars. He disposed of the goods which he ought to have carried to the market, to repair the dilapidated altar of God. When reproached by his father, entreated by his gentle mother, and carried before the Bishop of Assisi, that he might receive more enlightened notions of the value of property, he exclaimed: "I would gladly restore not only the money, but the very clothes I wear." And so he despoiled himself of all his clothes but his hair-shirt.

To honour St Francis with this Classical Basilica several early memorials were swept away. An earthquake, which went on with tremblings and quakings for near six months, disabled it throughout in 1832; then it fell in all but the dome, and has been rebuilt. A little way off is the garden of thornless roses with blood-spotted leaves, which by these freaks are suppose to preserve their own record of Francis rolling himself there for penance, and have never been selected or cultivated with any purpose; and beyond this again, the grot or hole in the ground in which he lived for some time, now tortured into the semblance of a chapel, and then again, at near distance, another shrine (with Francis' cords spotted with blood from the Stigmata in a glass-case), obliterating the spot on which he died so sacredly on the ground, as he had lived, all love, humility, and self-effacement. Even were all these relics genuine, it is

melancholy enough to see the personal and the trivial pushing out for all who visit the place for religion's sake, or at least absorbing the interest which should be taken in his character and example.

St Francis himself is such an overpowering person, especially when one feels what awful need the Church has for a hero nowadays—that it was half strange to devote but three days to seeing what Art had made of him.

The convent is an amazing place, and the art which it enshrines a worthy art.

It is the art of faith, of simplicity, of severity. Even the ultramarine ceilings of the Lower Church which issued from Queen Hecuba's visible porphyry vase, are only a responsive cheer to the azure skies above, and a declaration that Heaven may be in the earth and under the earth.

The clear and splendid telling of the tale of St Francis in so many scenes by Giotto in the Upper Church is of course less spiritual and mystic than the Wedding with Purity and the other scenes over the altar of the church below, and as it is futile to tell myself what I like best and love best, let me just remember the heresy of (I think) Cavallini's picture to be the most beautiful. Giotto's pupil has represented the Child Jesus with such intensity expressed in the clutch of the left arm, as well as in the use of the right arm, and in the marvellous face telling His Mother, who listens rapt, just asking with her thumb, "Is that the Man?" that He has found one whom He loves only second to John, who stands sweetly behind, while the subject of the story stands as one who is too modest to bear even "Euge bone serve," with his upper lip curling and shrinking from the lower as self-forgetfulness is compelled to become self-conscious.

On the eastern side of a large paved piazza in the upper part of the town we find the Cathedral of Assisi, dedicated to St Ruffino. It is a very large cruciform building of late Romanesque date, and although the exterior has escaped pretty well, the whole of the interior has been transformed into Renaissance—another addition to the wretched catalogue of these pieces of pure wanton mischief which cause the mediævalist to execrate their perpetrators.

But the western façade which is exactly commensurate in breadth with the piazza before it, still stands in all its mid-twelfth-century majesty and beauty. In it we see the type of that at San Pietro, and the pale-brown stone of which it is built has all the appearance of alabaster. At the north-west corner is a noble square-topped campanile. The lowest stage of the façade presents three grand doorways, all with graceful carving round them. In the tympana of the side doors are two birds and two lions drinking out of one pitcher. Round the central door is a moulding divided by those bolt-like fillets occasionally met with in the Romanesque work of Northern Germany, into compartments enriched with carving of animals, birds and lizards climbing up objects in pairs, and in the part immediately round the arch are minute groups. In the tympanum, within a circle, is a seated figure, whose cruciferous nimbus marks it as that of Our Lord, having on either side of the head representations of the sun and the moon. To the right of Our Lord is a standing figure, and to the left one seated in a chair and suckling an infant; below are three heads. Couchant figures of lions protrude from the plinths of all the three portals. Above this stage of the elevation is a continuous row of arcades on pillarets, and next three very grand rose-windows, of

which the central one is the largest. Their tracery is much of the same type as that in the other two Assisian churches, but a peculiar feature of all these windows at San Ruffino is that they are glazed *inside* the tracery, in large sheets, so that when viewed from within their tracery is not seen. Round the great circle are the symbols of the Evangelists, and below it a shallow, oblong compartment, comprising three figures apparently holding up the lintel. The façade probably ended, like that of San Pietro, in the local flat top ; but at a subsequent period a low gable was raised upon it, and relieved as to its surface with a Pointed, constructive arch. The façade of Spoleto Cathedral presents the same feature, which was doubtless intended for pictorial enrichment in mosaic.

Although grievously altered during the Renaissance epoch, the exterior of Assisi Cathedral has contrived to retain something of its ancient character. Of especial beauty is the apse, which is divided into five compartments by pilaster strips of masonry connected by a wavy corbel-tabling. This apse now protrudes from a huge ungainly mass of wall roofed with one enormously wide gable, and above it is seen one of those octagonal drums and domes, crowned with a lantern and cupola of the same shape, which we see repeated *usque ad nauseam* in Italian Renaissance, and which have neither elegance of outline nor grace of detail to recommend them. From the *vicolo* on the north side of the Cathedral two very charming little bell-gables can be taken into the view. Behind the east end of the Cathedral is a pleasant kind of green, backed by lovely hills, whose tops on the last morning of my stay in Assisi were white with a slight powdering of snow. From this point the campanile looks well. It is built of rough red

stone in irregular blocks, and terminates in a low pyramid capping. The windows in the clerestory of the nave seemed, as far as I was able to judge, to be part of the Romanesque structure, being small round-headed ones, but owing to the manner in which the interior has been reconstructed, they are quite lost when you get inside the building.

Notwithstanding the irreparable mischief that has been done here, the interior of San Ruffino's Cathedral has a certain gloomy grandeur about it, which, when I viewed it for the first time in the dusk of a November afternoon, struck me, I must confess, with a kind of terror. The absence of a clerestory may have something to do with this, the nave being divided from its aisles by very tall gaunt arcades of round arches on what I suppose would be called Tuscan pilasters, between which rise taller pilasters of the same order, supporting the transverse arches of the vaulting, which is barrel-shaped and rises directly from the entablature above the arches. The ceiling is painted with figures of the Apostles seated within alternately circular- and diamond-shaped compartments, and the material of the piers, etc., seemed to be stucco painted to look like marble. It is evident that the architect of these reconstructions, whoever he was, left the outer walls of the aisles and transepts—which by the way do not project beyond the line of the aisles—intact, but he wanted to get a great octagonal dome in the centre. Of this dome he made the four cardinal sides much wider than the oblique ones, which cut across the ends of the aisles and are solid, being pierced only with low doors admitting to the transepts, and fearful, darksome dens are the passages thus formed. The four cardinal sides of the octagon between

the arches are painted with huge figures of the Evangelists, and each of the narrower ones with that of an angel, but the upper parts of these paintings where they reach the top of the dome have never been completed, or else they have peeled off, for the rough stonework is visible. The high altar stands under the dome, the sanctuary around it being enclosed by a marble balustrade, while a wooden one is thrown across the nave enclosing its easternmost bay, within which are placed some common benches with backs to them. On either side the high altar, but a little in advance of it, are large statues of St Francis and St Clara, and immediately behind it one of St Ruffino. The organ is in a gallery within the eastern limb, apparently occupying the old apse, and the wall on either side of it is pierced with a common square window of the most offensive type. The roofs of the aisles are vaulted quadripartitely and probably form part of the original structure. There are no lateral chapels, but debouching from the south aisle is a long "winter choir," terminating in an apse with stalls round it. All here is in the most depraved rococo style, and calico blinds, with paintings of cherubs' heads on them, veil the hideous windows. On the left-hand side of this "winter choir" is an episcopal throne, sadly in need of fresh upholstering, and in a gallery over the entrance is a small organ.

The conch of the great apse has a painting of the Eternal Father surrounded by angels. Here are the stalls of the chapter, with, in their midst, a throne for the bishop, after the primitive manner.

Against the south-western pier of the dome is a fine mediæval picture of the Madonna adored by angels, and supported on either side by a bishop and a deacon, and

two other personages, one of whom is represented in a pink dalmatic. These figures are comprised in three divisions of rich Gothic frames gilded, with twisted pillars and other ornaments commonly seen in such appendages.

It was from the walls of Assisi that I saw one of the most glorious autumn sunsets I remember. The clouds were like those in Perugino's pictures, flat below, but irregular above; and they reflected the most gorgeous colours on the hills, which were themselves of an intensely glowing hue. It seemed as if rays of every hue were shot out from behind the clouds. When the sun was below the western hills, the same pageant was more faintly repeated by a higher bank of clouds, which reflected colours on the western face of the Church of Sta Chiara which lay at my feet.

The Cathedral at Arezzo is a fine example of the purer Italian Gothic. The primitive church on this site was founded over the tomb of St Donatus (patron saint of this diocese), and was left perhaps in its very humble primitive form till the Emperor Charles the Bald visiting Arezzo, both recommended a new undertaking and supplied means, bestowing property by diploma, dated 876, for the erection of a more spacious and dignified church.

The new Cathedral was consecrated about 1045, and was granted to certain monks who had a priory attached to it. But the actual Duomo dates from 1278—certainly not, as Vasari states, from 1260; for a testament preserved here conveys the bequest of twenty soldi towards the cost of the works, provided the projected Cathedral *should ever be built*. The original design is attributed to Jacobus de Lapo, a German; the execution to Margaritone (1212-1289) of Arezzo.

The *archivio* attached to this church is a treasury of old documents; and I must gratefully record the facilities accorded me for studying them. One is a "deliberation" between the bishop and his chapter, dated 1277, important to the history of this building, and containing the words: "Quod ipsam interiorem ecclesiam ad cathedralem erectam, quæ antea appellabatur eccl. S. Petri, miro a fundamentis opere construendam, et construi, faciamus," etc. In 1283 the Bishops of Fiesole and Volterra published indulgences for all who should contribute to the works of this Cathedral; and as Giovanni Pisano was invited to prepare the sculptured shrine of San Donato in 1286, we may conclude that those works were completed, or nearly so, by that time.

A façade was commenced in the fifteenth century but left unfinished, owing to a visitation of pestilence, but it is now in progress of construction and will, I am glad to say, show the lean-to ends of the aisles in a legitimate manner.

The exterior thus incomplete is comparatively plain, but gains effect from its isolated situation, on the highest ground in the city, still more from its elevation on a lofty platform reached by steps on the west and south sides.

The Cathedral of Arezzo is one of a group of churches built during the second half of the thirteenth century, and conceived much more in the spirit of the Early Gothic style than were those in the southern part of the country. It may be classed with Sta Maria Sopra Minerva at Rome, and Sta Maria Novella at Florence, but, unlike those two great churches, it has no transept, being merely a parallelogram, with a polygonal apse and square-ended

AREZZO CATHEDRAL : THE NAVE LOOKING EAST.

FLORENCE : THE NAVE OF STA. MARIA NOVELLA.

aisles, and a very large chapel projecting from the north aisle at its west end.

The nave is divided into bays which are absolutely square, whilst the aisle compartments are oblong in the direction of the building. This is exactly opposed to the English and French system. It gives arches of great span, and columns placed very far apart; and one of the results of such an arrangement is that the building looks smaller than it really is.*

The columns are clustered against a great pier; there is hardly any moulding on the arches, and the clerestory consists of small circular windows, one to each bay, placed right under the longitudinal ribs of the plain four-celled vaulting. It is a thoroughly fine and useful building, and though not to be classed in the first rank of architectural works, is deserving of careful study. In Arezzo Cathedral, as elsewhere, I saw something to condemn as well as much to admire. It is satisfactory to report of the restorations, begun, about 1865, at this Cathedral by the architect Mazzi, whose designs were executed under the superintendence of an able engineer, named Gazzi. These works have met with general approval, being pronounced successful in investing the architecture more fully with that character aimed at by its original authors. The elaborate delicacy and

* The piers are clustered, their plan being half-octagonal shafts at the cardinal points, divided by the leaves of a large quatrefoil. The bases are banded and finely moulded; the octagonal sub-shafts have capitals of an almost Classical character under a square abacus, and the arches are broadly pointed. The vaulting shafts rise, uninterrupted by the capitals of the shaft supporting the longitudinal arches to a higher level, where their capitals are connected by a horizontal string. The arches are 33 feet wide from pillar to pillar, and the nave measured across is the same.

ornamental richness of the Italian Gothic, seen in other celebrated Cathedrals and Churches is not found at Arezzo; but the building is a striking proof of the deepening of the religious sentiment and increasing boldness of conception manifest in Italian art.

The Duomo at Arezzo is not cruciform, the plan being merely a clerestoried nave of five bays, with aisles all vaulted, but square-ended, and a three-sided apse—it is, in fact, a long parallelogram, embracing nave and choir, without any structural division between them. The church is long, spacious, and lofty, the succession of tall piers, with their slender engaged shafts bearing simply-moulded longitudinal and transverse arches, is most effective in the rhythmic sense of vertical emphasis which it gives—an emphasis which perhaps might be more than ordinarily marked by the presence of string-courses between the arches of the arcades and the simple circular windows which light the clerestory. Superior in stateliness, if vastly inferior in dimensions, superior in perfect refinement of detail, in quiet dignity of effect, the interior of Arezzo Cathedral is as different from its great neighbour and contemporary at Florence as it well could be. The noble sweep of the high quadripartitely groined roof, with its repeated interlacings of light ribs, the perfect proportions and skilful planning of the apse, the refined dexterity of the furnishing, the richness of the Cinquecento glass, and the presence of several magnificent monuments—especially those of Bishop Guido Tarlati in white marble in the north aisle, and that of Pope Gregory X. of equal beauty in the opposite aisle—complete the intense impressiveness of an interior, splendid in simplicity and imposing in the stately

lift of its noble lines. And if the form is fine and stately, and (especially on the interior) endowed with a kind of unearthly beauty, like Butterfield's *chef-d'œuvre* at Stoke Newington, or Bodley's at Cambridge,* so is the ordered scheme of colouring, both constructive and applied. Exteriorly, despite all that some pest of the confirmed Italian has done to spoil the northern elevation—what plagues these men were to be sure!—their vulgarity and their viciousness grate upon us almost wherever we turn —the gently-contrasted browns, greys, and creamy-whites of the walls, the voussoirs of the windows, and other details, stamp Arezzo Cathedral as a monument alike to the devoted talent of its architect and to the loyally-bestowed and highly-skilled workmanship of its builders. No difficult problem of construction seems here to have been attempted; the plan has no complexities, it is simple, sheer, and traditional; and yet, if it is built in abeyance to prescriptive rule, if it is a transcript of a definite original, if it is not an inspired reincarnation of the spirit of something that has been done before, the whole gives an impression of noble dignity which is lacking in many a larger building.

There is much beautiful detail on the exterior of the Arezzo Cathedral, especially graceful being the foliage in the capitals of the shafts to the three windows of the apse—tall ones, each of two uncusped lights supporting a circle filled with geometrical tracery — this foliaged ornament being continued in a string round the buttresses.

The tracery in these circles of the apse windows is of the "plate" kind, as is that in those of the south side of

* St Matthias' and All Saints'.

the nave, where they bear a resemblance to some early windows in the nave of Paderborn Cathedral.

The tracery here, though somewhat peculiar, is very fine. We have a very large two-light window, with a bold monial and pointed arches to the lights, and a bold circle in the head ; but the soffit of this is square in section, and into it is inserted a wheel of tracery, also very square in its section, and looking as though it had been cut out of a plate of stone and inserted after the window was built. Similarly the traceries in the magnificent Palazzi Communale at Perugia are inserted under the enclosing arches with no apparent connection with them—a peculiarity constantly to be noticed in the works of the Spanish architects of the thirteenth and fourteenth centuries.

In all these traceries it is to be observed that the piercings are invariably sharp and truly geometrical, and that the ogee line is never used except in the head of a trefoil, and both these are facts for which we cannot too highly praise these old Italian architects ; the two faults which most old English architects committed having been the frittering away of light by too much love of mouldings, and the constant tendency to degenerate into ogee curves. While on the subject of window tracery I may notice two peculiarities in Italian work, viz., the constant use of shafts in place of moulded monials, and the very frequent insertion of a transom of tracery across the middle of the height of the window. The use of the shaft instead of the moulded monial does not elicit our admiration so much in ecclesiastical as in domestic work. It generally accompanied the system, noticed in the description of Florence Cathedral, of fixing the glazing in wooden frames behind the stonework, and hence, seldom

looked well in church windows, though, as at Florence, where the lights are very narrow, it gives ample scope to the artist in stained glass.

The high altar of Arezzo Cathedral is glorified by one of the finest triumphs—taking it as a whole—of mediæval sculpture, the storied shrine of San Donato, a complete biography of that saint in marble, though some parts are open to criticism. This retabulum, or reredos, is divided into compartments, oblong, square, and semicircular, by fine mosaics, niched figures and enamels on plates of silver, fixed in the marble with great nicety and care. It is in five main divisions, decreasing in height from the central one, but all are rectangular, the side ones being enriched with a cresting of little open cusped arches under sharply-pointed arches, and the centre one by two closed arches crowned with gables of a less acute character. All these gables terminate in a rather large trefoil-shaped ornament supporting a finial, and the sides of the gables are richly crocketed. Flanking the reredos at either side is an additional but much narrower compartment, also crowned with an open arch gable, and beyond this is an angular turret, finished with a crocketed and finialed pinnacle. Between each of the gabled arches over the five inner compartments is a pedestal supporting a figure, that of Our Lord, seated and holding an open book on His left knee, being placed on the one between the cresting arches of the great central compartment. The sides of the flanking turrets as high as the cresting are enriched with two tiers of canopied figures, and secular figures adorn the narrow vertical spaces between the five central divisions. Immediately over the high altar, whose front and ends are relieved with trefoiled arches on pillarets with two rows

of leafage in their capitals, is a predella, divided into five spaces, each sub-divided into two lesser ones containing half-figures of saints and angels. Thence rises the reredos proper. In the large square compartment of the central division is a half-figure of the Blessed Virgin holding the Divine Child, behind whom is a curtain, drawn aside by two angels, whose half-figures occupy the two upper corners of the square. Over this is a pointed arch, set in an oblong frame, and containing, within a *vesica piscis*, a figure of the Virgin seated and crowned.* Angels in attitudes of adoration occupy the spaces formed by the *vesica* with the pointed framework of the arch, while in the angles made by this arch and oblong panel in which it is set, cherubic half-figures may be discerned. The oblong compartment on the right-hand side of the Virgin and Child as the spectator looks at it, contains a half-figure of St Gregory the Pontiff in the likeness of Pope Honorius IV., vested in a cope and crowned with the triple tiara. The left hand holds an open book and grasps a fold of the cope, the right hand being apparently raised in blessing, and behind the figure is an imitation of tapestry, with the edges cut into a series of semicircles. In the pointed arched compartment above St Gregory is a group of the Annunciation. The corresponding oblong panel on the left-hand side of the Madonna encloses a half-figure of St Donatus, Bishop and Protector of the city of Arezzo, whose remains, with those of St Antilla and other saints, are believed to repose beneath the altar. St Donatus, like Gregory, is nimbed, and wears the mitre and a gracefully-folded chasuble, whose orphreys as well as the lappets of the mitre are ex-

* On the breast of this figure is an ornament of gold, in the form of a casket, which is said to have contained jewels of great value.

quisitely figured. His left hand holds an open book, and his right, the pastoral-staff. The work on the tapestry behind the figure is particularly remarkable for the beauty and finish of its execution. A group representing the Espousals of St Mary and St Joseph fills the pointed arched compartment over St Donatus. The large outer compartment on either side of those just described is divided into two oblong panels and a semicircular one cut in half by a slender mullion, by which means four small sculptured groups are obtained; and lastly, in the narrow space between this division and the flanking turret are two tiers of figures, the lower one standing out from an oblong panel, and the upper from an arched one cusped.

As this magnificent piece of work stands isolated in the chord of the apse—the stalls being arranged along the walls of the three-sided termination—Giovanni was enabled to adorn the sides with small figures in alto-rilievo, representing passages from the life of St Donatus.

In a work entitled *Istoria del Pontifice Ottimo Massimo il B. Gregorio X., descritta in tre libri, da Anton Maria Bonucci, della Compagnia di Gesu. In Roma MDCCXI*, is a large folded plate representing this reredos at the high altar of Arezzo Cathedral. The engraving from which the print is taken is said to have been the work of one of the best masters in Rome, the expense having been borne by Mgr. Benedetto Falconieri, at that time (1711) Bishop of Arezzo.

Perhaps this reredos in Arezzo Cathedral has been overpraised. It is executed in white marble, all the back as well as the front being covered with sculptured subjects inclosed in square or oblong panels, surrounded with small reedy mouldings, and occasionally having inlaid patterns and enamels between them. The sculpture of the capitals

is very inferior, and, though there are some exceptions, the statues generally are squat and dumpy in proportion and deficient in dignity. The architectural design of the reredos is altogether weak and unmeaning, a confused crowd of detail, gablets and pinnacles, with no beauty or fitness in their combination. The most noticeable fact is that the altar (which is of immense size, and no less than 4 feet 2 inches in height) is hollow, and entered by a door in the back of the reredos; it is arcaded in front, and pierced openings within the arcades give light to the room formed within it. Over the entrance are inscribed the words "Sanctorum Lipsana." There is a very similar arrangement in the high altar of the great Middle Pointed Church—a typical one of the "hall" class—St Elizabeth at Marburg in Hesse.

Next perhaps to the reredos, the great glory of Arezzo Cathedral is the painted glass which fills all the windows on the south side of the nave, the clerestory on the same side, the large circle in the façade, and the two lateral windows of the apse. It was mostly executed by that William (erroneously styled of Marseilles) of whom some account was given in the second chapter.

I was not fortunate enough to see the glass in the great western circle, as it had been removed pending the facing of the façade, and is likely to remain concealed for some years to come; but I was enabled to form some idea of what it must be like from the glass in the round windows of the southern clerestory. It certainly is most magnificent, and represents in four oblong (upright) compartments, full-length figures arrayed in purple, green and brown tinctures, admirably set off by the judicious use of white. A blue in the robe of the Madonna, in the second window

from the west, is particularly magnificent. In the south aisle the lights of the large windows are filled with groups, one of which, the story of the Woman taken in Adultery, is dated 1523. Here white has but little share, and although the colouring throughout passes all description, one cannot help feeling that the artist has tried to do more than the limits of the lights at his disposal would admit of, so that in some cases he has had to spread his groups over both the openings. The accessories and backgrounds are, as might be expected from the date of the glass, of a Classical character, and, by consequence, hardly consonant with the early Gothic type of window, in which one would have preferred to see single figures of saints under canopies, as at Assisi and Sta Croce. The east windows of the aisles are deeply-splayed and moulded single lancets, with a trefoiled light placed in the plane of the opening, and both are filled with stained glass of the richest description, but like that in the southern windows of early Renaissance date.* In the lancet at the east end of the south aisle is a nude figure of Our Lord bearing the Cross, and beneath it one of a bishop vested in a green cope. Viewed from the west end of the south aisle, this window closes the long vista of piers, arches and four-celled vaulting very harmoniously, the *ensemble* reminding one of the view looking west up the north aisle of Westminster Abbey. I think, however, that I was most pleased with the glass in the two side-windows of the apse, which contain each eight standing figures, in tiers of four, but it seems a pity that when the modern artist came to fill the central window with stained glass he did not take that in the side ones as

* Externally the shafts of some of the windows have these capitals sculptured with birds in lieu of foliage.

precedent. As it is, the figures in the central window are stiff and priggish, and their tinctures are strangely at variance with the soberly rich ones in the lateral windows. During the three days that I spent in Arezzo I paid visit after visit to the glorious interior of its Cathedral, which seemed to increase in beauty at each successive one, so that I had ample opportunity for viewing its superb vitreous decoration under every condition of light.

Against the third pier of the nave on either side is a very fine marble pulpit—angular—early Renaissance in style, and supported upon shafts of varied marble; but the general effect of both is Gothic. The southern pulpit has no figured sculpture in its panels, and the angle shafts are of the Ionic order. The capitals of the shafts supporting it are composite, and on a slab fixed into the staircase I read the date MDLXII. The northern pulpit has its panels richly sculptured with cherubs' heads enclosed within square panels, and, in all probability, inspired the late Mr Penrose with the idea for the pulpit erected about fifty years ago under the dome of St Paul's Cathedral, to commemorate the establishment of the special Sunday Evening Services. Opening from the north aisle of the nave towards its western extremity is a very large and sumptuously-fitted chapel, composed of a nave and aisles of two unequal bays, the former terminating in an apse, and the latter being square-ended. The great piers dividing the two bays are very fine, and composed of eight shafts grouped around a cylinder. The first bay of this chapel is much wider than the second, and is covered with a dome, whose surface is divided into a number of panels in the Renaissance taste, but the general effect is very imposing.

Adjacent to this chapel on the west is a small apsidal

Baptistery, containing a very elegant octagonal font of white marble, relieved in its sculptured panels with red. Against the eastern wall of this chapel is a model of the western façade, as originally designed, and which, after a lapse of four centuries is, as I have already observed, now in progress of erection, the marble casing never having risen higher than the basement. The bells, formerly hung in a kind of temporary unfinished brick gable, at the north-east, and rung from the outside, are now housed in an octagonal campanile adjacent to the apse on the north side, but it is not sufficiently lofty to form an architectural feature in the panorama of the town.

The view from the north platform on which the Cathedral stands, over the plain bounded by the Apennines, is surpassingly lovely.

CHAPTER VII

The Gothic—III. Florence: Pistoja: Lucca

THE oldest of the ecclesiastical buildings in Florence is undoubtedly the celebrated Baptistery of San Giovanni, the core of which is supposed to be a Roman or a Lombard building. However this may be, an external coating of black and white marble was added at the end of the thirteenth century by Arnolfo, who appears to have monopolised all the best jobs of his time—no doubt greatly to the disgust of his contemporaries. And after all, if we compare what remains of his work with what was produced during the corresponding time in France and England, I really do not think that Arnolfo has any claims to be considered a first-class architect, much less a genius. Thus, the marble *placage* of the old Lombard churches, rife with historiated carvings and inlays, representing hunts, fights, men, monsters and so forth, becomes in his hands a mere succession of angles and panellings in black and white marble, so that the effect of the Cathedral and Baptistery which are thus treated, upon a mediævalist fresh from the other side of the Alps, is apt to be anything but pleasing; and it requires all the art and beauty of the gates of Andrea Pisano and Ghiberti to reconcile him for the moment with Italian art.

So much, indeed, is this the case, that Pugin is said to have compared the Baptistery and Cathedral at Florence to magnified Brighton work-boxes, but the interior of the former building quite makes amends for any faults of the exterior. It is difficult to examine this thoroughly, from

the inadequacy of light; but the great features are the row of columns below and the triforium-clerestory in the thickness of the walls above, the whole being crowned by an immense dome ornamented with innumerable figures and stories in mosaic upon a gold ground. They are by Andrea Tafi, Gaddo Gaddi, a Franciscan called Jacopo (not Jacopo Torritti, the mosaicist of the Lateran), and a Greek named Apollonius. The inferiority of these mosaics to contemporary work in Florence is attributed to effete Greek influence. Over the altar is the Majesty, attended by the Blessed Virgin, St John Baptist and the celestial hierarchy; underneath being the Judgment of the Just and Unjust. The rest of the roof is devoted to scenes from Old Testament history.

The centre of the building is said to have been occupied by a large font surrounded by several smaller ones, much the same, in fact, as we see at Pisa. However, what was here was destroyed in 1577, and thus Florence lost one more historical monument, for it was one of the charges raked up against Dante (who doubtless rendered himself sufficiently disagreeable, without having recourse to sacrilege) that he broke or destroyed one of these smaller fonts.

The centre of the building is occupied by a zodiac of the twelfth century, executed in incised white marble. The sun is in the centre, and the signs are placed around, in connection with a good deal of conventional foliage.

But one of the great glories of the Baptistery was, and still is, the dossal of silver which annually decorates the altar on St John Baptist's day. This wonderful work, preserved in the *guarda roba*, an edifice opposite the east end of the Cathedral (which, in fact, answers to the *trésor* of the French Cathedrals) was the work of many men, and

of many years—viz., from the middle of the fourteenth until late in the fifteenth century.

To mention the artificers would be but to enumerate most of the most gifted sons of the mediæval Athens, and Ghiberti, Orcagna, Pollajuolo and Verrocchio are among only a few of them. The small groups and statues are most exquisite, both for movement and finish. And the same may be said of the enamels, but the architectural portion of the work by no means warrants high praise, for to a Northern eye it appears full of faults and ill-proportions; and the same sentence may be passed upon a very large and splendid crucifix of the middle of the fifteenth century, which on St John's day is placed on the top of the dossal. The dossal itself is composed of three compartments—viz., a centre and two sides. The sides, as far as I could make out from the custodian of the *guarda roba*, fold back at right angles to the centre, so that the whole must have very much the appearance of one altar placed above another.

One very curious thing should be noticed about some of the enamelling, and that is that small *paillons* of metal are placed upon the translucent blue enamel, probably before it was melted, and are thus fixed upon the surface or very little below it. The effect exactly resembles that of some of the Japanese enamelled vessels which made their appearance in England five-and-fifty years ago, and it is by no means unlikely that the Florentine workers may have imported the process from the East, perhaps through Venice.

The greatest attractions of the Baptistery are, however, the three gates of bronze. The history of these is too well known to bear repetition. This much may

be said that the southern one, completed in 1330, is the work of Andrea, the best, perhaps, of the numerous family of the Pisani. The commission for the northern one was won in fair competition by L. Ghiberti, at the commencement of the fifteenth century, while the eastern one is the more mature work of the same artist.

The northern and southern doors are much of the same design, viz., square panels containing groups of figures in alto-rilievo, the rails and stiles in Ghiberti's work having delicate foliage, while in the other imitation jewels supply the place. In both, the figures are all that could be desired, and when gilt, as most of the mediæval bronzes were, the effect must have been very beautiful and splendid—of course I mean when the gold had got slightly oxidised. I think there is very little doubt but that the Greeks left their bronzes of the natural colour of the metal, and perhaps preserved them from oxidation by means of a coating of varnish or encaustic. Too often nowadays, no sooner does a sculptor produce a statue in bronze, than he carefully tones it down to the colour of a chimney-sweep.

The eastern door, generally considered as Ghiberti's *chef-d'œuvre*, is hardly so successful, in an architectural point of view, as the others.

Firstly, the compartments are very much larger, and secondly, the subjects have elaborate backgrounds of trees, houses, etc., all represented in perspective gradation.

The Church of St Mary of the Flower, that is, of the Lily, was begun in 1294, to replace the old historic Church of the Sta Reparata which resembled that of San Miniato. The foundation was laid on the Feast of the Nativity of the Blessed Virgin, 8th September of the year above-named,

by the Papal Legate, to the honour of God and St Mary of the Flower, and a tax on public expenditure, a graduated poll-tax or legacy-duty, indulgences and pardons were ordered for the purposes of the work.

At this epoch the architect to the Florentine Republic was Arnolfo di Cambio, to whom the bulk of the fourteenth-century monuments existing in the city are due. Among them may be mentioned the Palazzo Vecchio and the Bargello, and the great typical Franciscan Church of Italy —Santa Croce.

Until the death of Arnolfo in 1310, the works at the Duomo * had been carried on, despite intestine commotions, wars, and fire. The exile of Dante occurred at this period.

A failure in the funds suspended the works until 1331, and in 1334 Giotto was appointed chief master of the work of the Cathedral, and to him was also entrusted the oversight of the other works undertaken by the Republic. The design and erection of the Campanile belong to this period, but Giotto died in 1337, when the tower had reached about one-third of its present height.

On the death of Giotto, his grandson, Taddeo Gaddi was, among others, entrusted with the oversight of the works on the Campanile. Not only was Gaddi an accomplished architect, but he was a painter who achieved great celebrity,† and to him we owe one of the most complete and beautiful series of frescoes ever produced by that golden age of

* For some of the facts relative to this Duomo at Florence, I am indebted to a valuable paper on "Filippo Brunelleschi and the Renaissance," read lately before the Architectural Association by Prof. Beresford Pite.

† One of Taddeo Gaddi's works is the Ponte Vecchio, with its charming lines of shops.

Italian art, the fourteenth century. I refer to those in the Chapter-house of Sta Maria Novella.*

Prof. Pite, in the valuable Paper to which I have referred, observes :—

"There are few items so wholly illustrative of mediæval beauty and feeling as some of these decorated chapels at Florence, and one does not wonder at the enthusiasm either of the critics or at the raptures of Ruskin in discussing them. Upon a wall of this chapel the visible Church is typified by the Duomo of Florence, which has its proper nave of four bays, but with flying buttresses, and an octagon crowned by a cupola of very similar Pointed form to the present one surrounded by the semi-domes of the transepts and eastern tribune. But it is important to observe in this carefully-drawn representation, in which we find early perspective nervously making itself evident, the fundamental variations from the present Cathedral. Some of these are the existence of flying buttresses, as well as the extending raking buttresses to the transept apses, also the treatment of the square angles of the octagon, but chiefly the absence of the great upper storey of the octagon, corresponding to the drum of a dome, with its eight eyes. Some difference will be noted in the setting out of the vaulted apses to the transepts, the apices of which are built in front of the walls, but we observe that a lantern is added to the dome. The whole forms an unmistakable representation of the Duomo, about half a century before Brunelleschi erected his dome, which, apparently so long before, was decided upon and accepted both in its general lines and defined intentions."

To quote Prof. Norton :—

"Old things had passed away ; old designs appeared unsuited to the new conditions. To such a spirit the Duomo, begun sixty years before, in days of comparative weakness, seemed hardly to correspond with the demands of the more lavish and luxurious age. Florence was more pre-eminent than ever among the cities of Tuscany, and her Duomo ought to be representative of her present power and wealth. Accordingly, and doubtless after much deliberation, it was resolved, 'out of regard to the magnificence

* In 1567 this building became the chapel of the Spanish colony, and therefore is now known as the Spanish Chapel.

of the commune, and the riches and fame of the city and the citizens,' to adopt a new design for the Duomo on a grander scale than that of the building planned by Arnolfo. The breadth was to remain the same, perhaps in order to preserve the beautiful side walls already constructed; but the walls were to be raised about 21 feet, the length was to be increased by more than a third, and the central area and the eastern end of the church were to be vastly enlarged. This change of design required not only the destruction of the work already done within the walls, but also the strengthening of the foundations, and a doubling of the façade wall."

Prof. Norton adds :—

"This reconstruction of the Duomo has been generally overlooked by the historians," and "it appears that only a general scheme of the reconstruction was adopted, leaving the consideration of details until the time when, in the progress of the work, a decision in regard to them might become necessary. Probably all that remains of Arnolfo's building are the foundations and part of the interior brickwork of the façade, and the side walls for about 175 feet eastward from the front."

Francesco Talenti was appointed architect, having succeeded the celebrated Andrea Pisano, and in 1357 the digging for the foundation of the new piers was begun.

Ruskin has fallen upon the vast scale of the interior with zest in his *Mornings in Florence;* the contrast to the scheme of the conventual and collegiate Cathedrals of France and England which employ a developed multiplicity of parts to give measure to the eye is very marked, but the difference might almost be described as that of one mind to many. The simplicity and homogeneity of the design of the plan, the apparent thinness of the side walls being that of the pre-existent design, is attractive and architectural. I would venture to urge that to a mind prepared to admit all the charms of the nave of Westminster, with its lofty proportions and narrow vistas, it should not necessarily be impossible,

difficult, or provocative of that eloquent vituperation customary to the last generation of enthusiasts, to accept and value the purpose and dignity of this great provision of width, spaciousness, and reduction of pillar-area evident in the huge municipal nave of Florence. This spaciousness is Italian, the vast cool enclosure in the hot sunny climate is a phase of ecclesiastical design required by circumstances, and is here achieved with constructive skill and commonsense not inferior to any traditional development of mediæval buildings in northern circumstances with different materials. The rubble core and ashlar facings of the north make greater demands upon the floor space than the slender brick piers of the south, and in a just comparison it is not so evident that the nave of Florence deserves Mr Ruskin's narrow but bitter judgment that "the most studious ingenuity could not produce a design for the interior of a building which should more completely hide its extent and throw away every common advantage of its magnitude than this is, of the Duomo at Florence." It is not till 1382 that activity at the Cathedral is again evident, for in 1383 the building of the chapels to the choir was commenced and commissions distributed for sculpture. In 1407, after nearly forty years, the eastern tribune, with its five chapels, was completed, and at the threshold of the Cinquecento the construction of the octagonal vault could no longer be deferred.

Architects had their little difficulties in the fifteenth century as well as in the twentieth century. Even as late as 1420 the Signora of Florence, and what we should call the Board of Works, were still refusing to believe Brunelleschi's plan possible, and pompously debated over it while he was maddened by their doubts. A competition was opened in that year for possible plans, and we can

imagine how the impulsive and talented architect must have laughed and raged alternately at some of these suggestions. One was that a column should support the middle of the dome; another, that an immense heap of earth mixed with small coin should be raised in the Cathedral, so that the structure of the dome might be supported till its own completeness would build it; then the advantage of the earth and small coin would be that the people would remove the supporting pile free of charge for the sake of the coppers.

At last Brunelleschi's service was accepted, instead of any of these brilliant plans, and he built that dome which suggested to Michael Angelo the idea of its *grande sorella* at Rome.

For the dome of Florence Cathedral M. Yriarte, in his sumptuous monograph on that city, expresses a greater degree of admiration than it is entitled to: "Elle dépasse en audace et en harmonie tous les monuments de l'art moderne," is his verdict.

The great claim of Brunelleschi to admiration is in his thoroughly workmanlike way of building; he alone of those who wished to construct it knew what he was about; it is an eminently well-built dome, and is invested with an additional interest when we learn that it is an almost solitary instance of the application of the dome on a large scale to what may, on the whole, be regarded as a Gothic building. But as a piece of design it cannot be so highly praised; its base is weakly treated, and the lantern is in itself a poor design, and clumsily adapted to the huge mass below it. The shade of Brunelleschi must rest content with engineering rather than architectural hónours.

It is popularly supposed that Arnolfo did nearly the

whole work of the Duomo at Florence. Nothing, however, can be more untrue, as has been so ably shown by the two eminent authorities from whom I have quoted. Arnolfo probably got no further than the lower part of the choir and transepts, and their chapels. As to whether any of the marble casing of these parts is to be attributed to him is an open question. It certainly shows a very great advance over the marble casing of the Baptistery which, we are told by Villani, a contemporary, was executed in 1293,* while the Cathedral was begun in 1294. Now the marble casing of the Baptistery agrees far better with the façade of San Miniato, and with that of a large abbey called Rochettini, just outside of the road to Fiesole, than it does with the casing of the east end of the Cathedral; the latter of which, if by Arnolfo, entirely wants the "figure intagliate," which Villani tells us were expressly ordered to decorate the new building.†

* Villani's language is somewhat obscure: his words are "Si fecione intorno a San Giovanni i pilastri de' gheroni di marmi bianchi e neri per l'arte di Calimala che prima erano di macigni," and then goes on to say that the tombs were taken away.

† Parts of the marble casing of this Duomo on the exterior being under repair, I was enabled to see its construction. In the first place I was told by the Clerk of the Opera that the inside walls are composed of brick with layers of stone, and that there are numerous and very great cracks, notwithstanding the precaution that we are told Arnolfo took of digging sundry walls all about, so as to obviate the action of earthquakes, which were then believed to be caused by subterranean water. This core was of course built with proper bonding courses for the marble casings, which was farther secured by iron cramps. In the middle of the fourteenth century the dark green marble came as it does now from Prato, the white marble from Carrara, and the red from San Giusto a Monterantoli. In the façade of Sta Croce, only finished half a century ago, the white marble has been procured from Serevezza, and the red, which is of two qualities, from Granfagnana and the Maremma

Poor Arnolfo, he must have had his hands quite full, for in 1298 he had the additional work of the Palazzo Publico thrown on his hands. How could he find time to design the "figure intagliate," and how can we be surprised if he took refuge in the ugly square panels with reversed trefoil arches all alike, which give the whole building the work-box-look so justly complained of by Pugin?

At all events, if he did the casing, he certainly did not do the windows, which are evident insertions, perhaps of Taddeo Gaddi's time.

After Arnolfo's death the work (as we have seen) languished, or seems rather to have been laid aside until Giotto took it up in 1332, when, as we all know, he built a very considerable portion of the Campanile and I also suspect began the nave; for one of the windows in the easternmost part of the south aisle is evidently earlier than the other.

If a print in Richa's work on the churches of Florence is to be credited, either Arnolfo or Giotto began a west end, which was carried up less than half-way. The plate, which is very rude, professes to have been taken from a MS. in the possession of some Florentine family, but the architectural features are sufficiently marked to prevent us from confounding it with the west end taken down in 1583 by Benedetto Ugoccione.

In Giotto's Campanile we see the difference between employing an artist and a mere architect. There are no figures in Arnolfo's work, whereas in Giotto's the marble lives and tells the grand story of the invention of the arts and sciences and the progress of civilisation.

In 1360, the work having been stopped, was begun

again, and in 1364 the vaults (perhaps those of the aisles) were turned by Taddeo Gaddi.

Now in that picture by Memmi in the Chapter-house of Sta Maria Novella, to which Prof. Pite has alluded, and where Memmi worked in conjunction with Taddeo Gaddi, is a representation of a church which is generally supposed to stand for the Florence Duomo, but I suspect it is simply meant as the symbolical church, and as such may bear some resemblance to the Cathedral, but with Memmi's own variations. The principal features are a great dome over the cross, and the half domes over the transepts. At the same time, if we examine those parts executed prior to the time of Memmi, we shall not find their details agree with the actual building, and I am therefore much inclined to think that Memmi was simply drawing his idea of how he would have designed the Cathedral if he had it to do from the beginning.

Filippo di Lorenzo was architect from 1384 to 1396, and was paid eight florins for each month, and from that time the work went creeping slowly along (so slowly, indeed, that it passed into a proverb) until the end of the fifteenth century, for the art evidently gets later and later as we approach the west end.

In the meanwhile two most celebrated men had been employed: Orcagna who, I am inclined to think, finished the top storey of the Campanile, for it is clearly later than the lower parts; and Brunelleschi, who built the present dome and put the stained glass in the windows of the tambour.

The marble casing was in hand until 1583, when Benedetto Ugoccione having finished the clerestory turned about for something more to do, and thought the best

thing would be to build a new west front after the fashion then prevalent. To do this he had to pull down what had already been done. By this I do not mean the west end, before mentioned as having been begun by Giotto or Arnolfo, but a mass of sculpture mingled with bad architecture, both Pointed and Renaissance. In fact, it was the dregs of the Pointed school, and by no means so pure as the schools at Oxford, or any of our latest Pointed buildings. The subsequent history of the unfortunate west end of Florence Cathedral is rather curious. Ugoccione had tenders from various builders for the demolition of the casing, which only went up about a third of the whole height, and of which a contemporary drawing remains in the Opera.

Of course he took the lowest tender (two hundred and twenty-five crowns), and of course the contractor did not pay particular attention as to how he performed the work. The consequence was that the whole, with the exception of one or two statues, got utterly broken and smashed, as it very well deserved to be; and Ugoccione could not even hope to use the remains in his new works. Then the Grand-ducal architect, who had urged him on to do the deed, found an obstacle to the realisation of his own design in the shape of a hated rival. For the Grand Duke, as usual on such occasions, could not refrain from a competition, and two designs were chosen instead of one. Then there was a grand squabble, and the Grand Duke died, and nobody got the job. Then after several years there was another grand competition and another grand squabble; but this time, among the different academicians. The design of Baccio del Bianco was chosen, and in fact begun, but the people grumbled so much at it, that it was never

carried out. Then, in 1661, a design painted on canvas was put up, and remained until a high wind blew it to tatters. Then, in 1688, ten painters from Bologna perpetrated a sham front, in fresco, which before the middle of the last century had almost completely disappeared. And finally, in 1862, there was another competition open to all the world. The whole question was not finally settled until 1866, the design selected being that by M. de Fabris, Architect of Florence. Many of my readers are doubtless aware that the western wall, devoid of all decoration, except the ridiculous attempts above noticed, and containing merely three doors with three circular holes over them, had stood, in all its ugliness, since the early part of the fourteenth century, so that the work entrusted to M. Fabris consisted only of facing. It was not, however, until 16th August 1875, that the first stones under the plinth could be fixed in their position. These begin at a depth of 23 feet below the street level, and about a year later they had reached the level of the top step just outside the doors, from which point the white marble facing, 26 inches thick in average, commences. The materials used in the construction of this new façade to the Duomo at Florence, consist of three kinds of marble; white from the quarries of Henvaux, in Serravezza, green from Prato, and red from Gerfalco, in the province of Siena. All the stone was supplied by the municipality, but the labour was paid for by public subscription.

The uncovering of the central portion of this new façade to the Florence Duomo took place in 1883, and the whole was disclosed to public view four years later. The work as a whole is very fine, and reflects the greatest credit upon its designer, Signor Fabris, who, unfortunately,

did not live to witness its completion. Over the central portal is a bas-relief of Our Lord in glory, surrounded by angels, blessing the city. Directly under the great rose is a large statue of Our Lady holding the Divine Child in her arms. The niche in which this statue is placed is decorated with twisted columns, inlaid with mosaic, of red, gold and green. On each side are raised the Twelve Apostles in separate niches. In the arch of the central door is a mosaic representing the Blessed Virgin, receiving oblations, with lilies at her feet, and on the architrave is the coat of arms of Pius IX., who gave 3000l., and a precious mosaic to the building fund. To the right are the arms of the House of Savoy, and to the left those of the House of Lorraine; both of whom were munificent contributors to the work. Besides these, there are several other coats of arms of principal donors.

Arnolfo appears to have designed his building with reference to something which was to occupy the central space where the choir and nave intersect the transepts. What he intended has not come down to us: he might have had the idea of reproducing the dome of the Baptistery, and covering it with a conical roof; or he might have had the more glorious conception that Fergusson hinted at in his *Handbook of Architecture*, viz., to place at the crossing a large and high steeple, rising gradually and telescopically by successive stages, and resembling what we now see in the church at Chiaravelle, near Milan. Arnolfo would appear to have erected the church as far as the two eastern-most bays of the nave; but the last bays are evidently later works, and were probably rising at the same time as Giotto's Campanile; and each being a sort of double bay on the outside, and a single bay on the inside, the conse-

quence is that the windows are blank, while inside there is another blank window in the middle to correspond with the real windows in the other two easternmost bays. The whole of the exterior, as well as Giotto's Campanile, is in the work-box style, though I am perfectly aware that they have their admirers, with whom I have no wish to pick a quarrel. The tower is, however, a very superior specimen of the art, the niches being perhaps the least satisfactory thing about it. Like many of those structures, this Campanile at Florence serves as an architectural satellite to the principal church, and by its regular outline, its uniform size, and its imposing cornice, resembles the architecture of Greece. It is built of light-coloured marble, adorned with statues and mosaics, and the whole execution is in the highest degree exquisite; but yet it seems to fail in the proper effect of architecture, and to be more admirable for the beauty of the details than for the grandiosity of the whole. Its narrow, unbuttressed outline give it, in northern eyes, an air of primness and monotony. Nor is uniformity of size in harmony with such loftiness of elevation.

The gem, perhaps of the Duomo at Florence externally, is the Porta dei Servi. The sculpture in its tympanum, "La Madonna della Cintola," ascribed to the hand of Jacopo della Quercia, has also been traditionally ascribed to Nanni di Banco. One may be allowed to feel sceptical as to conclusions based in such a case on merely internal evidence, and it would hardly be worth while either to coincide or to contest the point.

Some points in the architectural detail of this doorway may be briefly remarked upon, as, *e.g.*, the rich treatment of its archivolt, which, in its succession of well-marked and

bold mouldings, is in curious contrast with the exceedingly flat and even tame treatment of other portions of the detail ; the very Classic feeling that permeates most of the foliage decoration, especially the running scroll-work in one of the broader orders, is very different from anything that is found in Gothic buildings anywhere but in Italy ; and the bad and rather trumpery taste of some of the inlaid ornaments, especially the treatment of the wide band running round the sculpture panel in the space within the crocketed gable which crowns the doorway. Fortunately, however, this is not sufficiently obtrusive to mar the general effect ; but it is an example of the lapses of taste which are found in the detail of the Cathedral, and in a lesser degree in some of that in the Campanile.

To my mind the Duomo at Florence internally is one of the most disappointing buildings I have ever seen, having the very great fault of St Peter's at Rome, and of Revived Classical structures generally, viz., that of looking much smaller than its real size.

Covered all over with gold mosaic, the interior might appear tolerable, such as we see partially applied at the west end ; but then, it may be asked, what building of this class would not look well if covered with mosaics on a gold ground. The arches of the arcade are of an immense span, and the nave-vaulting space, as usual in Italian work, is a square—not a parallelogram, as with us—and the vaulting of the aisles of course assumes the latter form, but with the longer side stretching from east to west.

There is no triforium, and the clerestory is restricted to a single bull's-eye window. The line, therefore, of the wall rib comes most unpleasantly near that of the arcade, and the whole effect is starved and mean.

FLORENCE CATHEDRAL : THE NAVE, LOOKING EAST.

FLORENCE : THE NAVE OF STA. CROCE, LOOKING EAST.

A gallery carried on machicolations, runs right along the church at the springing of the vaulting, and as it is carried round the pilasters which take the vaulting, it looks exceedingly clumsy. We find the same composition at Sta Croce, except that there is a gabled roof of wood in that church instead of vaulting, and the clerestory windows are tall ones of two lights. Of this latter building, also attributed to Arnolfo, an illustration is given, by the side of that of the Duomo.

But what fully repays the student in the Duomo at Florence is the stained glass, which I declare without hesitation to be the most magnificent I have ever seen, and concerning which I must offer a few remarks supplementary to those already given in these pages.

The notices of this magnificent glass in the Duomo of Florence are very meagre ; some of them are merely stated to have been executed in 1434 by a Florentine artist, Domenico Livi da Gambasso, at Florence. He had learnt the art at Lübeck, where, in the apse of the great red-brick Marienkirche, is some stained glass strikingly reminiscent of the best Florentine examples. Some of the glass in the Duomo, however, must be earlier than Gambasso's time, especially a figure of St James in one of the upper windows of the transepts. The entire series is remarkably rich in colour, and consists of the Prophets and Kings of the Old Testament, and the Apostles and Saints, clad in most striking and picturesque costumes, such as Freiligrath has described in his "Pictorial Bible," presenting a fine example of those "storied windows richly dight," which Milton has celebrated in his *Penseroso.*

They are formed of small and irregular pieces of stained glass, and in the *ensemble* present no extreme delicacy of

execution nor peculiar depth of shadow ; the effect being obtained by a rich combination of colours, excellently arranged, and very much in accordance with the scientific principles enunciated by the best men of the present day. The robes are seldom of one tint, but are richly worked with ornamental patterns of a bold and effective character. The features and drapery are seldom strongly marked in shadow, and the former, though in some cases, as in Moses and the King, very finely expressed ; yet in others, as in St Simplicius, are very rudely formed—a defect, however, not easily remarked at the distance they are placed from the eye, whilst the object which the artist evidently sought, namely, a rich combination of colour, is perfectly obtained. The dark leaden lines with which the small pieces of glass are welded together, without any regard to where they occur, are also lost in the distance ; while the important result is produced by means of these black lines, that much greater solidity and a much stronger effect of colour are obtained. They impart increased contrast and distinctness to the separate tinctures and to the entire composition, which, if not treated in this manner, is apt to become confused and flimsy-looking even at a short distance ; indeed, it may be taken as a general axiom, that the blending of tints, unless in subjects very close to the eye, should be avoided in stained glass as simply labour thrown away.

All the figures of this series of windows in Florence Cathedral are nobly designed and full of character. They are represented standing or seated beneath niches or recesses, shown in perspective, inlaid with various coloured marble in panels, at the back of which is shown a deep blue sky. In the lower part of the lancets, where the figures are coupled, they touch each other, there being no central

mullion to intercept them. Many of the inscriptions are formed of yellow letters on a black ground, and the ornamental borders, of simple and effective design, are remarkable for their resemblance to those executed during the thirteenth century in England.

During my stay in Florence, I had an opportunity of examining the surpassing beauty of this stained glass in the Duomo more closely. The openings being very large —the mullions of the windows are only apparent on the exterior—the colours are more massed than with us, but then each colour is subdivided into a great many different tints, so that we have a jewel-like effect combined with great distinctness. The glass itself, more especially the blue and red, is very streaky, and most of it very heavily-toned on both sides, the yellow becoming by this means in parts quite orange. By toning, I do not mean smudging over the surface with the brown enamel by which the lines are marked—a trick which some of our stained-glass artists early in the Gothic Revival indulged in—but a process which probably was effected by grinding up the coloured glasses, and burning them on by means of a flux. The best of all the windows is, no doubt, the great circle at the west end, representing the Assumption, and to which I should be inclined to give the preference over any other Italian stained glass that I have ever seen. The lead-lines of the ground run concentric with the circumference of the circle (an arrangement followed by Sir Edward Burne-Jones in his work at the east end of Waltham Abbey Church), and while the two or three outer rings are occupied by a greyish-blue, all the rest of the ground is filled up by a much more intense and brighter tone of the same colour, most of the pieces of which differ from each other in tone, and are ex-

cessively streaky. It is almost impossible to describe the brilliancy arrived at by this method.

The majority of the windows are said to be the work of Francesco di Domenico da Gambasso, a Florentine, and the date given is 1434. Donatello and Ghiberti are said to have had a hand in some of the later ones, but the probability is, that if the windows were carefully examined, there would be found as many different artists employed upon them as there were architects to the building. Indeed, in very many cases, the professions were identical, and the same man could equally design a building, paint the walls in fresco, fill the windows with stained glass, and make the marble express his thoughts by means of sculpture. Giotto was one of these, and the practice was continued long after, as in the case of Vasari. Thirty years ago even our boasted manufacturing skill was at fault, and we could show no glass so soft in colour and so streaky in texture as that with which Gambasso worked. Happily, at the present day "nous avons changé tout cela," and as regards stained glass we are consequently what we are.

I was often puzzled how the glass was arranged in those windows which have a detached column instead of a mullion, but upon getting up to them I found that the glazing is at least 1 foot behind the column, and continues equally behind the tracery; that is, the stained glass is in one large and broad lancet, and about 1 foot in front of it is a column supporting unglazed tracery. The glass is fixed by means of lockets and stanchion-bars, exactly like those in England and France. The locket-bars are about 2 feet 2 inches apart, and the lockets project, and are fastened on the outside. Between every locket-bar are three stanchion-bars, also on the outside, and the lockets themselves are

about 7 inches apart. Inside, of course, the windows in the Duomo show as single lancets, with two figures, one above another, or one above two, within a deep border, and the shadow, thrown by the outside tracery, is rather advantageous than otherwise, for it darkens the upper part of the glass.

In one of the transept windows is a most grandiose figure of St James, under a canopy. The combination of colours is rich and harmonious, and the design both of the figure and the drapery is in the highest degree artistic. There is no archaism or exaggeration here. The whole effect is produced by bold massing of colours, entire absence of pretty frippery, and skilful use of bold lead-lines. The great breadth and simplicity of the treatment throughout should commend themselves to English artists in seeking *motifs*. There is no relief by white or uncoloured glass here ; but then it must be remembered that in Italy, unlike England, the object of stained glass is to exclude the glare of light. With us light can scarcely be too abundant. What we require in stained glass is to colour our light, not to diminish it. Hence the importance of contrasting the positive colours with an abundance of white glass.

I have already mentioned sundry blank windows in the interior of this Cathedral. These at first sight appear to be filled with stained glass like the others ; but, upon examination the visitor finds that they are only shams, *i.e.*, they are the transparent pictures described by Theophilus. This latter author directs the space destined for the picture to be covered with tin-foil, then burnished and finely painted in oil-colours.

Now these at Florence are the only ones of the kind

that I have ever met with, executed according to the directions of Theophilus.

There used, I believe, to be an imitation window in the Chapter-house of York Minster, but whether tin or silver leaf was employed for the ground, I am not in a position to say.

The lower parts of the windows in St Stephen's Chapel, Westminster—burnt in the fire of 1834 and never rebuilt —were occupied by paintings, but then they were regular subjects painted on an opaque ground ; and the head of the north door of the Sainte Chapelle at the east end of the glorious Abbey Church of St Germer, between Gournay and Beauvais, is likewise painted in imitation of *grisaille* glass, but it is quite opaque, and there is no tin-foil below, the ground being a bright green, and the lines of the ornaments in reddish-brown. By the courtesy of some work-people, I was furnished with a long ladder, which enabled me to reach up to these sham windows. I found them to be painted in distemper upon canvas stretched on a frame, and the glittering effect is obtained simply by gluing on pieces of coloured tinsel for the high lights. The black lines representing the lead-lines are very thick, and there is no tinsel used on the faces or hands, but where the tinsel is employed, it is always in small pieces placed an eighth or a quarter of an inch apart. So well are these windows executed, that nearly everybody takes them for real glass in the first instance.

The choir of the Cathedral is formed immediately underneath the dome, in an enclosure of the same shape, viz., an octagonal one. The walls surrounding it are enriched with sculptures by Baccio Bandinelli. It is by looking at these sculptures, and the Hercules and Cacho in front of the

Palazzo Vecchio, that one begins to sympathise with Benvenuto Cellini, who is always grumbling at him and his works in the latter part of the *Memoirs*. The upper part of this enclosure has been taken down, and a rather tall framework of wood and glass substituted to protect the canons and choir from draughts.*

The portion displaced is, I believe, to be seen in the Opera, where are also preserved two beautiful statues, said to have come from a chapel destroyed when Giotto built his Campanile, which, I should have remarked, sadly wants the spire originally designed to terminate it. Brunelleschi's wooden model for the present dome is also preserved at the Opera. It is a very rough affair, and was probably only meant to show to his employers, who, perhaps, could not understand his drawings.

Like many another great Tuscan church, the Duomo of Florence is full of that interest derived from its being a mausoleum of greatness and a museum of art. Here reposes the dust of Giotto and Brunelleschi, in spots marked by commemorative busts; and the same honour is paid to Ficino, the great restorer of the Platonic philosophy. Here is also a portrait of Dante, of doubtful authenticity, representing him in a standing posture, in a robe of red, his head crowned with laurel, and holding an open book in his hand. The countenance is intellectual and melancholy, showing marks of pride, sensitiveness, and suffering; and, whether an ideal head or a likeness, it is that which has been made familiar by Morghen's portrait and the outline of Flaxman, and which rises up spontaneously before the mind's eye, whenever the name of Dante is mentioned.

* Of the grandeur and solemnity with which the daily Offices are performed in Florence Cathedral, I have already given some account.

The Baptistery of Pistoja,* which stands opposite the west front of the Duomo, might vie favourably with its more renowned neighbour at Florence, but no Ghiberti has modelled for it its gates ; its simplicity and beauty are too modest to satisfy the general, and the octagonal Baptistery of Pistoja, with its delicate fourteenth-century details, and its characteristic effect as a whole, will stand many a year before the name of its cunning designer and its builder are commonly known.

This famous temple of San Giovanni, or the Baptistery of Pistoja, was built by Andrea Pisano, who employed Cellino di Nese da Siena to superintend and direct the works.

Signor Bartolini, by whose care this elegant example of fourteenth-century Gothic was restored about twenty years ago, has proved that a more ancient Baptistery was built on the site now occupied by the present structure, for in a document in the archives of San Jacopo, signed by the Notary Amadio Guidaloste (1256), we read of "repairing the Baptistery of San Giovanni in Corte, dilapidated through age." The MS. and unprinted *historia* of Pandolfo Arferoli inform us that in January 1303, it was resolved to demolish all that remained of the ancient Baptistery, and to erect a finer one in its stead. It is not quite certain in which year Andrea Pisano commenced the work, but from Signor Bartolini's studies and researches, it results that they were commenced about the year 1333. It is safe to say that the shell of the building was finished six years after, as we read in the archives of Pistoja that the workmen of San Giovanni e Zeno came to an agreement with Maestro Cellino da Siena about the clothing of the walls with Carrara marble and *marmo verde di Prato* (green marble from Prato). It

* Illustrated on page 174.

may be said that the building was finished in 1361 in its entirety, for from the above-mentioned MS. of Arferoli we learn that a ball of gilt bronze was made in that year to be placed on the top of the cupola.

The learned archæologist to whom I have alluded, has proved that this Baptistery at Pistoja has undergone repairs in the course of different centuries, very often to the detriment of its original construction, as some of the principal architectural features were altered, and important decorations, which were an essential element in the original character of the edifice, were demolished.

Researches in the interior of the Baptistery led to the discovery of some ancient chapels of the mediæval period, and which had been covered with marble, and are mentioned in the archives of the city. The remains or indications of these were discovered in the sides of the octagon. During a series of bungling repairs the chapels had been walled up with brick masonry, perhaps for fear of the whole building coming down with a run. Prof. Bartolini's discovery, therefore, was purely accidental.

The position and shape of the staircase by which access was obtained to the external Gothic pulpit on the right of the principal door, was studied.

But the most important result of these researches was to have ascertained that, in Pisano's original building, the cupola did not commence immediately above the storey still in existence, but that spot was occupied by another storey with an arcade, with windows in the Gothic style, alternated with slender twisted shafts. This higher storey was ornamented, as also the lower one, with marble pinnacles. When Prof. Bartolini came to examine the octagon, nothing remained of the second storey and of the

arcade, but some traces of foundations and two pinnacles corresponding to that part of the church above the façade. The Professor drew a plan of the edifice as it was originally built by Andrea Pisano, drawing the whole from the remains which he found in the course of his researches.

This scheme, however, has not been carried out in the restoration of the edifice, but the opinion of the architect was fully confirmed by two ancient drawings of the Baptistery, discovered in the municipal archives, one of which bore the date of 1603, the other 1753, in which the base of the cupola is represented as being adorned with two storeys balustraded and shafted in the Gothic style, and, as it was generally believed, to have been since the erection of the building.

The Pistoja Baptistery is a graceful specimen of Italian Gothic, in which we observe the increasing use of sculpture for external decoration, and, in the interior, the proof (important for the history of Ritual) of the practice, continued up to the comparatively modern date when San Giovanni was built, of baptising by immersion. The octagon, which has a square-ended chancel attached to it, is vaulted with an eight-sided cupola ; the chancel having a quadripartite domical vault, with ribs (trefoiled in section) springing from corbels. The chancel arch is of two plain orders, with a roll in the nook ; the capitals are banded—stiff flowers under a moulded abacus ; and the piers are half engaged, with a mutilated figure in relief upon each nook shaft. In each alternate side is a large Pointed window, not much splayed ; inside there is a plane of stone, filling the head of the plain opening of the window, which diminishes the orifice, and which being cut into the shape of an unfoliated arch thus becomes the actual head

of the window. We see the same feature in Giotto's Chapel of the Arena, at Padua. At the end of the chancel is a similar window, now blocked. There are three doors, on the east, north and south sides (the Baptistery it should be observed being, to use an Irishism, orientated to the west, and its principal door facing the *west end* of the Cathedral). This door is of two plain orders, with coupled nook shafts banded capitals, heavy horizontal lintel and round-headed tympanum ; all under a Pointed crocketed and pinnacled canopy with an elaborate panel in it like a wheel-window. In the tympanum is a beautiful relief of the Madonna with two Saints. The north and south doors have each a Pointed tympanum.

The font is a large square one of white marble, with panelled sides. On the south wall inside is a good Pointed cinquefoiled niche with spiral columns, containing a figure of Salome, with John the Baptist's head. Externally, there is a plain, lower stage, with, however, a good basement, and an upper stage, richly arcaded with trefoiled Pointed lights under crocketed canopies, and with pinnacles at the angles. Above is an eight-sided pyramidal roof. Just to the north of the door opposite the Duomo is a pretty external pulpit, under a deeply recessed trefoiled Pointed arch, well moulded and all horizontally banded with black marble. The spandrels of the cusps are charmingly carved in foliage.

The Church of San Paolo seems, externally at least (for it was closed for repairs and therefore inaccessible), to be so purely Pointed Gothic, that I have classed it among Pistojan works of that epoch.

The city and state of Lucca became at an early period in Christian history the seat of a church that rapidly developed

in extent and splendour. Legend, eager to find an Apostolic origin for all the conspicuous Italian sees, represents this bishopric, like that of Pisa, to have been founded by an immediate disciple of St Peter, in this instance, one Paulinus. The bishopric, before its elevation, in 1712, to metropolitan rank, was immediately subject to Rome, alike with all others in Tuscany, and its prelates affixed their signatures to synodal decrees as suffragans of the Pope. Tradition, indeed, assumes the very name of Lucca to be derived from her early illumination by that "Lux" whose source is eternal: as expressed in the quaint verses of the *Dittamondo* by Fazio degli Uberti:

> "Ma perchè illuminata dalla fede
> Fu pria ch'altra cittade di Toscana,
> Cangio 'l suo nome, e Luce se la diede."

A noticeable record of this church is extant in statistics drawn up by order of Pope Alexander IV., in 1260, from which we learn that the city then contained fifty-eight churches and five monasteries; the suburbs twenty-two churches and six monasteries; the entire diocese five hundred and twenty-six churches and thirty-eight monasteries, including the cells of hermits; the ecclesiastical revenues amounting to 120,000 ducats per annum. At present Lucca has four collegiate and eleven parochial churches. San Frediano, founded in 685, restored or rebuilt, as we now see it, by its capitular clergy in or soon after 1105, is almost the sole church in Italy that still retains features of the Lombardic period, supposed to be preserved unaltered in its interior, though with the adjunct of new chapels, and with a newly-elevated choir—still a most interesting and singular building.

The type of ecclesiastical architecture prevailing in Lucca is Lombardic-Romanesque, more fantastic and barbaric than

the Pisan variety of that protean style, but strikingly characteristic and relevant to the history of art and symbolism.

The Cathedral is a noble cruciform structure comprising, as far as the commencement of the transepts, a nave of six bays, with a deep loggia or portico running the entire width of the church at the west end, but broken into at its south end by one of those beautifully-proportioned steeples so common in Lucca and its environs, with windows increasing in number as they ascend, and tall forked battlements; transepts equal in breadth to two bays of the nave; a choir of one bay terminating in a semicircular apse; and square-ended aisles. From the eastern side of either transept a square chapel, commensurate in length with the choir aisles, has been thrown out in Renaissance times. The whole, whether viewed from the north-west or the north-east forms one of the most beautiful architectural groups it is possible to conceive, and its *tout ensemble* is enhanced by the exquisite pale-brown hue of the materials with which it is built.

The Cathedral, dedicated to St Martin, stands on the site of a church founded in the sixth century, and was built, though not with its actual extent, by the liberal and zealous Bishop Anselm, who was raised to the papal throne as Alexander II., but retained the Lucchese see after his elevation to such supreme dignity.

He caused the new Cathedral to be commenced in 1060, and consecrated it himself in 1070; but the church of that period was smaller than the present one by the whole extent of the choir and tribune, added between 1308 and 1320; the section, namely, where we see the Pointed style, contrasted with the round-headed arches in the other parts.

The façade, where the Pisan type is specially recognised, was built by the architect Guidetti in 1204, as indicated in the epitaph on a scroll, held by a relief-figure, among the accessories on this church-front: "Condidit electi tam pulchras (probably *columnas* understood) dextra Guidetti, MCCIV." But the portico, with three arches of wide span, producing the most engaging effects by contrast of light and shade, was added thirty years after.

The sculptures on this façade, on the pillars of the portico, and on the walls between the three great doorways admitting to the nave and aisles, will occupy the attention of the iconologist for an unlimited period. They are very interesting, and of a most varied character.

A bas-relief of the Deposition from the Cross, in the tympanum of the door to the north aisle, by Niccola Pisano, of 1233, is invaluable as the earliest performance of the revived art due to that great restorer, whose name is ever in our minds or on our lips when visiting the great Cathedrals and Churches of Tuscany.

Other reliefs and statuettes—to describe which in detail would require more space than can be afforded—are comparatively barbaric, but most curious in their illustrations of legends and symbolism.

Nondescript animals climb or coil around shafts and capitals; on one pilaster we see Adam and Eve, also the Tree of Jesse; on right and left of the central doorway are groups from the life of St Martin, among which he may be discerned dividing his cloak with the beggar, celebrating Mass at a plain altar, with nothing on it but a chalice and a book, whilst a flame hovers over his glorified head, and casting out a devil from a possessed person.

PISTOJA : THE FAÇADE OF SAN ANDREA.

LUCCA CATHEDRAL : THE NAVE, LOOKING EAST.

The two latter subjects are explained by the following lines inscribed upon them :—

"Ignis adest capiti Martino sacra libante"

"Demone vexatum salvas, Martine beate."

Here, too, the twelve months are represented by familiar actions appropriately chosen ; as January, a man seated beside a fire : April, a man with flowers in his hair ; June, a reaper ; August, a vintage ; September, the treading of grapes ; October, wine-making ; November, ploughing with oxen ; December, a man cutting up a swine. These allegories of the months are placed on panels within arcades on pillarets of some subfuse-hued material, and besides them are graceful representations of the symbols of St Matthew and St John—the Angel and the Eagle. Within the tympanum of the central doorway is the Majesty, placed in an aureole, with ten angels flying towards it, holding in its left hand, resting upon the knee, a book, while the right hand is raised in blessing. In the lintel we see the Virgin and the Twelve Apostles, all represented standing ; and in the tympanum of the right-hand door is a group representing St Regulus disputing with the Arians.

Besides all these interesting and valuable specimens of that archaic school of sculpture which preceded the advent of the Pisani, there is beautiful incised work in black and white ; red marble forms the material of the attached shafts supporting the arches, which line the inner wall of this loggia, a lovely specimen of the latest Romanesque style, as it is an illustration of quiet and subdued natural polychromy.

At the north and south ends of this loggia is an arch,

rather narrower than, but similar in design to the three on its western face, and the porch is roofed longitudinally with a very plain barrel-shaped vault.

The interior of Lucca Cathedral, so different from what the exterior leads one to expect is, in my humble opinion, next to that of Milan, the noblest in all Italy ; the light from painted windows—mostly modern and, unhappily, not of the highest order, but solemnly subdued ; the exquisite colour of the material of which the pillars, walls, shafts and other details are composed ; the lofty triforium of gracefully traceried openings carried boldly across the arches spanning the transepts ; the painted vaults ; the general effect, that of vastness beyond the actual dimensions, and due to the majesty of architectural design rather than to sumptuousness of material ; all impressed me so deeply that I recurred to this glorious interior at every possible opportunity.

In the nave the arches are round, the columns grand angular masses, with foliated capitals, similar in shape to those of Florence Cathedral, but surpassing them in elegance of conception and outline, but the Pointed style is seen in the lancet windows, in the choir and transepts, and in the tracery of the triforium, one of the finest that Italian churches possess—at once aerial and *grandiose*.

The quadripartite vaulting, which runs uninterruptedly from the west end to the arch opening into the apse, is painted all over with figures and decorative borders ; rich profusion of art-works and several fine monuments, claim attention after one has begun to observe in detail. Hitherto I have confined myself to general characteristics ; now I will proceed to bring the chief features of this wondrous Duomo before my readers with greater particularity.

The variety of colour and the harmoniousness of its disposition is one of the most charming features of the series of arcades above the loggia in the façade of Lucca Cathedral. Here we have pillarets, circular, twisted, enriched with carving, quadrupled, entwined with snakes, patterned in black and white zigzags, white, with little black arcades incised in it, white, with little black diamonds, rose-colour, sepia and black. But if the colouring here fascinates us, equally so does the delicious pale brown of the northern elevation of the nave. Here we have bold buttresses (*raræ aves* in Italian Pointed) divided into stages of cusped arcading and niched for statuary. Then there are the windows, wide unchamfered lancets, the simplest yet the best of their class.

On either side of each lancet is a detached shaft, standing in advance of the wall; it is supported by a corbel and carries a pinnacle, the finial of which is a figure of a saint; a course of dark marble round the edge of the arch takes the place of a label in defining its outline, and a crocketed gable of steep pitch, over the arch, and dying against the pinnacles, completes this very simple yet effective design.

The clerestory presents a series of shallow round arches on pilasters placed at intervals with six round windows, and the roof is of tile, and low.

The elevation of the south aisle is the same as that of the north, but it is much more subdued in point of decoration, the buttresses being quite plain. The transepts form an exact square on plan, each side having six tall shallow arcades on pilasters, and the arches being patterned out in squares of black and white. These arches do not, however, reach as high as those of the nave clerestory, the

superimposed space being occupied by small diamond-shaped mouldings.

There is no lantern or dome at the intersection of the nave and choir with the transepts, the roof of the first-named being prolonged as far as the apse.

One of the finest general views of the Cathedral can be had from the walk on the walls, to which the building is neighbouring, on the south side of the city, but it can be advantageously viewed at short distance from the level ground about it, there being large open spaces on all sides.

The fourteenth-century restoration of 1308-20 added greatly to the beauty of the church, and seems to have inspired models quite other than the Pisan. The Gothic of France and Germany was making itself felt in Italy, and the interior of the Duomo, as well as the greater part of its external walls, was to a considerable extent translated into Gothic forms. It is in the eastern part that the Pisan school of Romanesque reappears in all its purity—the high blind arcade, with its slender engaged shafts, rising from a continuous base, its bands and alternate voussoirs of dark marble, and its lozenges under the arch-heads, is carried through the whole breadth, including the apse, where three alternate arches are filled each with a fine round-headed window, having two orders of jamb-shafts and arch-mouldings. The next storey assumes the open galleried form of Lombardy, while on the flat wall the arches, four on each side, are divided by an engaged pilaster into groups of two arches each, separated by a slender column just detached from the walls. This abnormal arrangement gives variety to the composition, while it does not detract from its unity.

Altogether the exterior of Lucca Cathedral is excellent,

the principle on which the construction of its style is founded seems to me just; it consists in using columns, without regard to the rules of the four orders, as supports to arch-work, entablatures being given up, and when we think of this, that the ancients used columns also, decidedly as supports, that for this purpose they were originated, we cannot demur at the kind of superstructure they support. If the original system of construction, that of simple repose, is no longer in general use, why should the entablature be retained as a necessary finish to the column? The absurdity of placing it as a sort of pedestal between arch and capital is evident—for it can *mean* nothing—and there are numerous examples, both in the Romanesque and the Renaissance of Italy, to show that it is destructive of beauty, lengthening the opening to lankiness, weighing over much on the column, and useless in itself. If the semicircular arch is the most beautiful form in architecture —and there are some who say it is—and the species of construction most common, and scientific in our days, why hide it or avoid it, and if used, I think, observation will assure us that the opening is better in general—less than double its height than more. The column then may justly be used as the immediate and sole support of arches, on a small scale; but when the opening is large, even though sufficient, as shown in the case of the interior of San Frediano, where the imposed weight seems crushing, one would say that piers are better than single columns, as at the three great arches of the porch of the Cathedral, and that broad and successive mouldings are required to render the arch perfect. The large plain ovolo foliage sculptured mouldings of this style, placed between the various stages, is not enough; it is not so much greater projection that is wanted

(a regular cornice would be very bad), but greater height, more answering to a moulded frieze than a cornice, but a cornice is wanted somewhere. This is a great loss to the style, as are the general forms of the outline, the excessive use of arcades and uncouth ornaments ; still the system has germs of a power in it which, judiciously chosen, applied and worked out with the superior manual cleverness of our day, might become more universal than either Italian or Gothic architecture, and I cannot help thinking more imposing, when we consider that Pisa, St Mark's, Venice, and Lucca, are more or less examples of its capabilities.

As I have already descanted upon the beauty of the interior of Lucca Cathedral *en ensemble*, I will dwell no further on this point, but proceed to indicate the most salient features.*

The nave is of six bays, which are continued across the transepts, giving an uninterrupted range of eight arcades of round arches on piers compounded of a Greek cross, with slender cylindrical shafts niched in the angles, and crowned with two rows of very boldly sculptured leafage.

Beyond these eight arcades is one more, but with Pointed arches, and then comes the apse, which is vaulted at a considerably lower level than the rest of the church, so much so that there is room in the wall-space above the arch opening into it for a circular window, on either side of which the wall is richly frescoed.

Perhaps the glory of the interior of Lucca Cathedral is its triforium, which as at Pisa is carried boldly across the opening to either transept, and also down its centre, the breadth being subdivided by an arcade similar to those just described. This triforium at Lucca is very lofty, two

* A view across the nave is given on p. 66.

windows being comprised within each vaulting bay, which coincides with the pier arch in length. They are composed of three trefoiled openings on slender shafts, and in the space comprised by these openings and the round arch-head, the most elegant tracery is formed by filling the spaces between interlacing arches with cinquefoils.

In considering the traceries of Italian Gothic, we must remember that there is more than a suspicion that some of them were executed by foreigners. The Church of San Francesco at Assisi, which is said to have been designed by a German (except its west front, which is quite Italian and provincial), affords examples of tracery at least as good as any of its date (thirteenth century) in Germany—the windows in the western choir of the Dom at Naumburg featuring those at Assisi very strongly; and in Perugia, we find other examples in the Church of San Domenico, and in the transept of the Cathedral, of distinctly German character,—provokingly ingenious in their geometrical cleverness—whilst by way of contrast in the grand Palazzo Publico in the same city is a series of admirable Italian traceries, executed with that total disregard of Northern rules, for which they are so remarkable, and yet with a charm of effect which admits of no dispute.

Of the windows in the triforia at Lucca, I can only say that not only are they quite Italian, but, without doubt, the loveliest specimens of their age in that country.*

The encompassing arches of the triforia rise to the level

* The semicircular arch does not always lend itself pleasingly to tracery of the Pointed epoch, but in these noble "tribunes" of Lucca Cathedral, where the arches are well elevated, the idea has worked out extremely well. But it is impossible to praise the same arrangement in the depressed window-heads of the Capella della Rosa, in the same city, the Or San Michele, at Florence, or the Capella della Spina, at Pisa.

of the carved capitals of the pilasters which, resting upon the abaci of the nave piers, support the traverse arches of the vault, the spaces formed by them with the lateral arches of the groinings being pierced with circular windows, devoid, in the nave at least, of tracery, and filled with stained glass in patterns.

I should have observed that the triforium is returned across the west end of the nave, and in a manner productive of the finest effect. Here, however, each window has four openings, and above is a beautiful wheel-window of seven compartments. Between the triforium and the west door the space is plain, but at the west end of either aisle is a richly-moulded circular window, with tracery formed by the intersection of two triangles, a cusped circle being placed in the polygonal centre. Behind the triforium arcades at the west end we perceive the three coupled round-headed lancets of the façade. These are filled with stained glass in patterns presenting a pleasing admixture of blue and red.

The nave and aisles have the usual four-celled groining, which is pointed, while the transverse arches occurring at the interval of each pier are round. The latter are left plain, but the vaults themselves are richly painted a dark blue, spangled with gold stars, and in the middle of each cell is a medallion enclosing a bust. In the aisles there are no medallion figures in the cells, but like those in the main vault they have a very deep border of foliaged ornament, interspersed with small circular medallions surrounding, if memory serves aright, a bust.

Lancet windows, placed high up in the walls, light the aisles. They contain modern stained glass, which it is not possible to praise, representing single figures of saints in double tiers. There seems to have been no attempt in this

glass to assimilate it to ancient work; it is modern of the modern, and may be classed with an immense quantity of glass placed in English churches during the last half-century without proper architectural supervision.

Below each window is an altar with a retabulum composed of two pillars supporting an entablature and a pediment, and flanking a picture. The columns vary in order, some being Corinthian, others Ionic, and so on, but they harmonise far better with the environing architecture than one would be led to expect.

The effect of the triforium carried upon two arches across the entrance to either transept is very beautiful,* and the manner in which they unite with that which extends the whole length of the transept up its centre produces an effect which is of such surpassing loveliness, as to baffle all description.

The clerestory windows here are much richer than those in the nave, being cusped and, moreover, filled with tracery comprised within the shapes produced by two intersecting triangles. They are, of course, unglazed.

A late chapel has been thrown out from the eastern wall of either transept, that on the north being fitted with stalls, altar, and a lectern for the daily capitular Offices, which at the time of my visit to Lucca, in November, were recited here. Probably it constitutes what is known in Italy as a *chiesa hiemale*, or "winter choir." A huge antiphonary stood on the lectern in the centre of this chapel, which is separated from the transept by iron gates wrought into patterns of quatrefoils enclosed in circles, and also by glass doors.

* The late Mr William White, F.S.A., has introduced this Luccchese arrangement in the nave of his fine church of All Saints', Kensington Park.

The choir aisles terminate square, and against the eastern wall of the south aisle is a most charming reredos of the Cinquecento school. Immediately above the altar is the base of the structure, the "predella," I believe, is its proper name, carved with three subjects in oblong panels representing the martyrdoms of SS. Regulus, John the Baptist, and Sebastian, whose effigies occupy semicircular niches with domes of a shell pattern. Between each niche is a composite pillaret supporting an entablature, above which is the recumbent figure of the bishop, by Civitali, with a standing figure at the head and feet. In the wall behind this group are three rather deep panels, separated by pilasters, the middle one of which rises to an arch, and contains a seated Madonna.

I should have observed that the circles in the clerestory of the two bays spanning the transepts are larger than those in the nave, and are filled with delicate tracery of varying pattern.

The triforium on the eastern side of either transept is very graceful but considerably lower than that which intersects the cross-arm of the church. It is composed of two windows, enclosing two rather wide trefoiled openings supporting a cusped circle. Over this, but with a rather high wall-space between, is a round window containing tracery formed of six spherical triangles, cusped and disposed round a circle.

This refers to the bay nearest the choir. The triforium of the other bay has a deeply splayed but blocked lancet, above which is a circle with the above-described intersecting triangle tracery. Behind the triforium arcades of the first bay is seen the lean-to wooden roof of the passage over the choir aisle. There is no corresponding triforium on the

western side of the transept but a small circle placed high up just under the vaulting. A similar window fills each of the two corresponding compartments on the southern face of the transept. These circles have their rims very richly moulded. Below this is a tall round-headed arcade, half of which only is glazed with the same vulgar description of painted glass as that in the nave aisles. This description serves equally well for the north transept, to which there is an entrance on the western side by a shallow door on coupled shafts, and whose semicircular tympanum encloses sculpture.

In the bay intervening between the transepts and the apse the arch is pointed, rises considerably above the rest, and is sprung jointly from the last isolated column and a pilaster-respond, retaining some traces of ancient painting, with a poor narrow capital.

Here the triforium has two windows of two openings apiece, both trefoiled and surmounted by a quatrefoiled circle; over this is a plain circle containing white glass. The pier between the two triforium windows is square.

Very simple is the semicircular apse terminating the interior of this glorious fane. To the north and south of it the wall is pierced by a shallow Pointed arch, and in the centre by three round-headed windows, rather long, placed low down in the wall and filled with magnificent ancient glass. At the top of the central window is the Annunciation, in the centre, within an oblong compartment, a seated bishop, and below that two figures, one in episcopal costume and the other in a dalmatic. The two side windows of the apse contain Cinquecento glass representing seated figures of the Evangelists, SS. Matthew and Mark being placed to the north, SS. Luke and John to the south. The

tinctures are superb, but the general effect would have been improved by the temperate introduction of a neutral tint. These windows have very rich jamb-shafts, which serve to mitigate the prevailing sternness of the apse, whose conch or semi-dome has a late painting.

Truly sumptuous are the white marble parcloses to the chorus, which is contained within the eastern arm of the cross and the second bay opening into the transepts. The foliaged ornament in oblong panels of grey and red marble is especially worthy of remark, and of equal beauty is the wall on either side of the flight of four steps leading up into the choir. It does not, however, rise beyond their summit, the choir at this point being defended by low grilles, composed of quatrefoils without circumscribing circles.

The two organ-cases—there is one in each aisle of the nave towards its eastern end—are furnished with shutters painted in a late style, with figures of bishops, and the "cul de lampe," or projecting gallery, in which the player sits, is of wood, sumptuously carved and gilt. The central portion of this gallery on either side bears a representation of the celebrated Volto Santo, or figure of the Crucified, arrayed in a subfuse-hued alb-like robe, confined at the waist by a girdle, and with ample sleeves. The date on the southern gallery is 1481, that on the northern, 1515.

In the transepts the vaulted roofs are painted in a similar style to that of the nave, but in no part of the church is the gallery over the pier arches vaulted, although it is as lofty as the "tribunes" of the north-eastern French churches; the roofs being of wood and lean-to.

One of the most beautiful of the recumbent effigies in Lucca Cathedral is that of Ilaria Guingi, daughter of

Carlo, Marchese del Gazetto, and wife of Paolo Guingi, Lord of Lucca.

The work of the Sienese Della Quercia, it was executed about the year 1414, and the winged boys, or *putti*, alternating with festoons on the pedestal, indicate what a strong hold the Revived Classical had on the mind of the artist even at that date. The material of Ilaria Guingi's effigy is Carrara marble, and the sculptor has represented her quiet in death; the dog, emblem of fidelity, is at her feet; winged boys adorn each side and end of the plinth.

The rear side of the sarcophagus was removed later in the fifteenth century, when the tomb was placed against the walls of the Cathedral. Subsequently it was in the Uffizi Gallery and the Museo Nationale at Florence, but was restored to its place in 1887.

The most prized relic of Lucca Cathedral is the "Volto Santo," an antique wooden crucifix, said to have been carved by Nicodemus, finished by an angel, and to be a genuine likeness of the Divine Sufferer.

This relic, which suggested the favourite asseveration of our Plantagenet kings—"by the Saint Vult of Lucca!"—is said to have been enshrined in the mother-church of this city since the eighth century, though, according to one account, first placed in the Church of San Frediano—hence one of the observances of the great festival (the Exaltation of the Holy Cross, 14th September), a procession by torchlight on the vigil when the Podestá and clergy used to go for devotions, first to San Frediano and thence to the Cathedral. There is, I believe, no room to doubt that the antique crucifix was placed in the latter church by Alexander II. at the time of the consecration.

This "Volto Santo," in reality a work of the eleventh century, is carved in two sorts of wood. Our Lord stands on the Cross with arms outstretched, in the attitude of ruling, not of crucifixion. The figure is robed in a long imperial tunicle and mantle richly adorned with jewels, but is only exposed for the veneration of the faithful on three days in the year—namely, on the two festivals of the Holy Cross—3rd May, the Invention, and 14th September, the Exaltation—and on the anniversary of the cessation of a plague in Lucca in December.

After the person of our Lord began to be figured on the cross, the first representation was of a body vested in a colobium or white tunic from the neck to the foot. The historical tradition, however, is vouched for by SS. Ambrose and Augustine that, after the custom of the Romans, He suffered, divested of clothing. Cahier and Martin, in their *Melanges Archæologiques* (vol. ii. 59), have given a noble figure of Our Lord so vested, probably of the seventh or later centuries. In the eighth and following centuries He is frequently figured with a simple cloth round the loins and descending to the knees (*see* Cahier and Martin, *Ibid*, plates at end), which has continued to the present day.* Nevertheless the clothed or semi-clothed form was usual until the fifteenth century at the least. It is in the thirteenth and following centuries that we first behold the figure with that scanty clothing which afterwards became common.†

* *See* Seroux d'Agincourt, Atlas II., Plate X, *et seq*, from examples in the catacombs.

† I noticed that on several of the roods suspended against the walls of Italian churches the figure of Our Lord was decked similarly to the Volto Santo at Lucca.

D'Agincourt, in the second volume of his Atlas, has engraved a number of crucifixes from the seventh century downwards, wherein the body is thus girt round the loins with an apron, from the loins to the knees, the arms outstretched horizontally, the countenance looking straight forward, the head upright, each of the feet nailed separately and resting on a broad support or platform of greater or less magnitude. SS. Mary and John are often represented standing one on each side gazing at the Sufferer, and sometimes with the two soldiers and the centurion. The two thieves are almost invariably omitted.

By the end of the thirteenth century the almost nude figure, the drooping head and falling and crooked arms, distorted body, feet nailed together without any support, were introduced, such as is seen in the present day—a fashion to be deprecated, as fit to excite compassion rather than devotion.

An exact copy of the Volto Santo is always exposed in the octagonal temple of Classical architecture under one of the arches of the nave of Lucca Cathedral on the north side. On one occasion of my enraptured visits to the Duomo, I was contemplating this "very similitude" of the Santo, when a little acolyte begged I would move, as he wished to light some candles on the altar before it, preparatory to some devotions which were about to take place. The octagonal ædicula in which this precious relic is enshrined, is a gracefully, though not appropriately, designed work of Matteo Civitale, in the better Renaissance of 1484, or thereabouts.

I was unfortunately at Lucca only a few days too early to have been present at the grand ceremonies which

attend the Exposition of this treasure in December, but a friend tells me that he once had an opportunity of witnessing all the splendour of Lucchese worship on 14th September, and a pomp of decoration which, though prejudicial to the purity of architectural character, had still a richly solemn effect. He told me he should not forget that day at Lucca, one of the most interesting, distinguished by the grand celebrations of the Church and the entertainments of the people in the cycle of Italian festivals. It sufficed to convince him how strong is the fascination still exercised by these anniversary *fêtes* of the Church, notwithstanding all she has suffered under the country's government.

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DEC 1 1 1996
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APR 1 7 1997
APR 0 8 1997
MAR 2 6 1999
APR 1 6 1999
DEC 0 4 1999
DEC 0 4 2000
NOV 1 4 2000
DEC 1 1 2000
DEC 1 9 2001
DEC 0 5 2001
JUN 2 3 2003
JUN 1 0 2003
DEC 1 1 2003
DEC 0 5 2003
NOV 2 9 2005
NOV 2 8 2005
MAR 2 7 2006
MAR 2 2 2006
APR 2 6 2006
APR 1 9 2006
APR 1 6 2008
MAY 0 2 2009
APR 1 3 2009
JUL 2 7 2010
AUG 2 8 2010

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